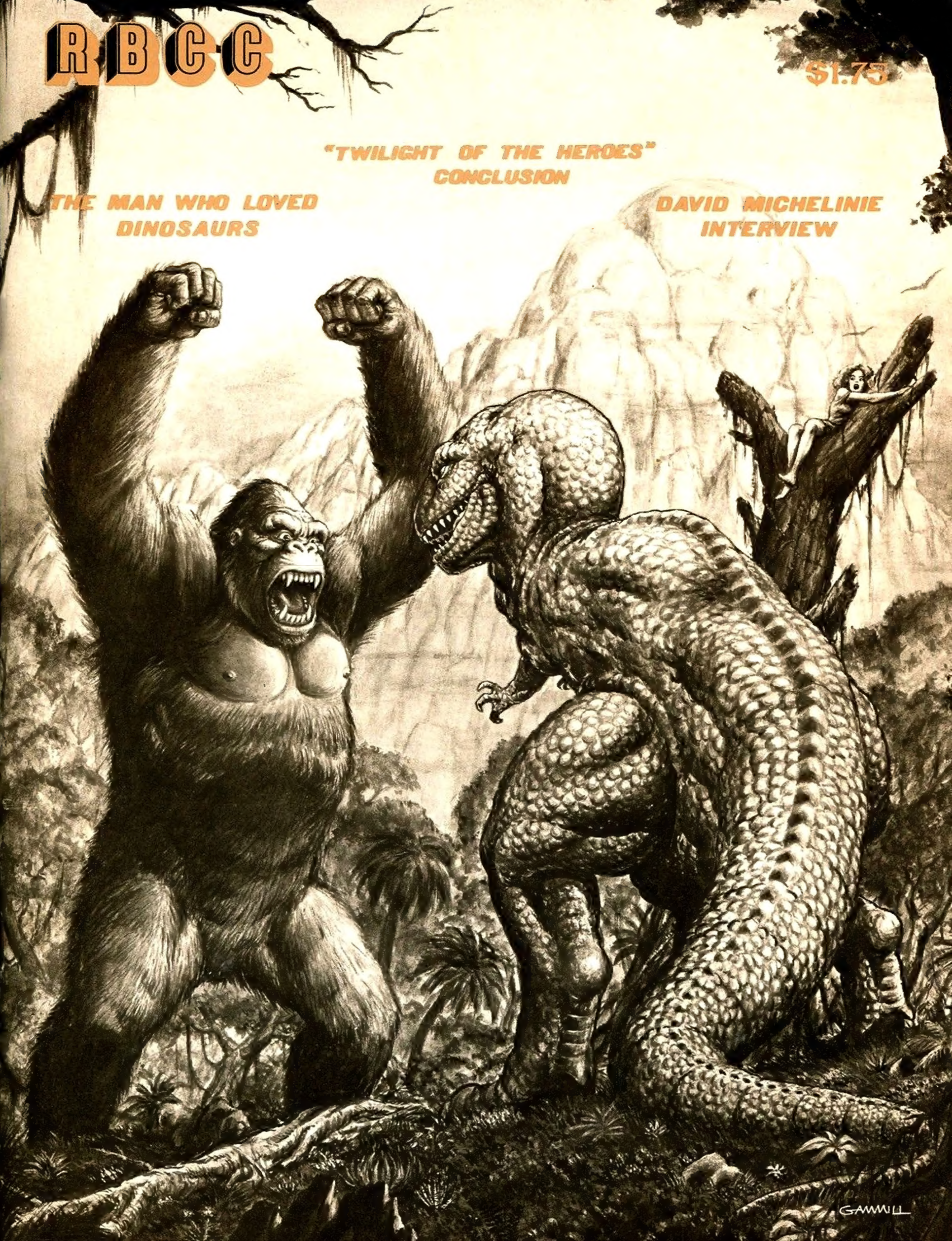
RBCC

$1.75

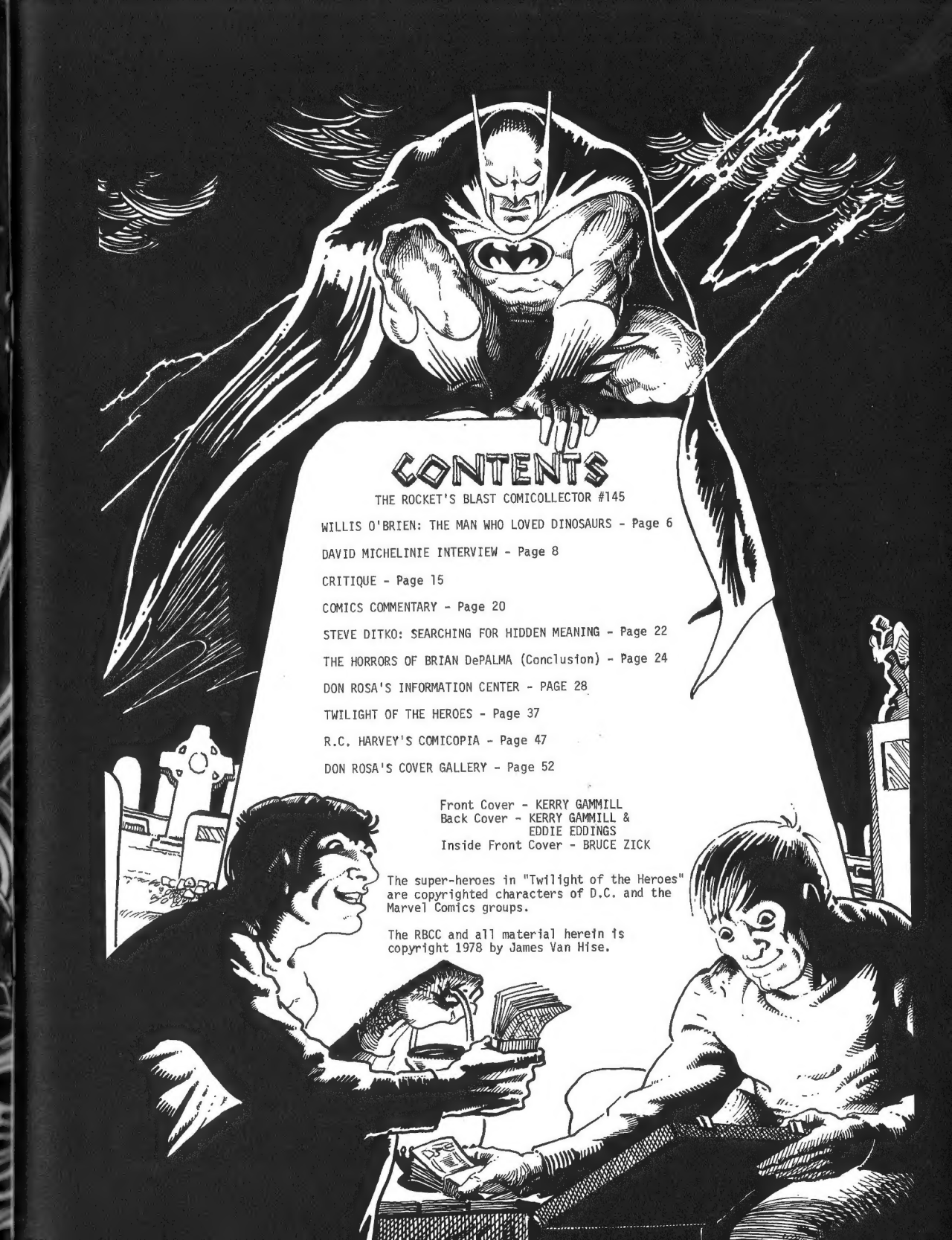
"TWILIGHT OF THE HEROES"
CONCLUSION

THE MAN WHO LOVED
DINOSAURS

DAVID MICHELINIE
INTERVIEW



Bruce Zick



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Front Cover - KERRY GAMMILL
Back Cover - KERRY GAMMILL &
EDDIE EDDINGS
Inside Front Cover - BRUCE ZICK

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SEPTEMBER 1978

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CIRCULATION: 2200 PER ISSUE

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THIRD CLASS: 5 issues $7.00, 10 for $13.00, 15 for $17.00, 20 for $22.50
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AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A. Add 50¢ postage.

#'s 57, 58, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 135, 136, 137, 138, 140, 141, 143, 144 [139 & 142 = $3.00 each]

THE ROCKET'S BLAST COMICOLLECTOR is published by James Van Hise, 9025 S.W. 48th Terrace, Miami, Florida 33165. EDITOR & PUBLISHER: JAMES VAN HISE, EDITOR EMERITUS: GORDON B. LOVE
STAFF ARTISTS: Hilary Barta, Steve Fabian, Ralph Fowler, Kerry Gammill, Marc Hempel, Don Rosa, Tom Sutton, Ron Wilber and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: OCTOBER 15th
DECEMBER 15th
THE RBCC IS PUBLISHED BI-MONTHLY

AD DEADLINES ARE ALSO CONTRIBUTION DEADLINES!

Special assistance on this issue (which caused it to be published on time for a change) was provided by Della Van Hise, who can type lots faster than I can.

RBCC CONTRIBUTORS

As I write this the RBCC is right on schedule, although with a ridiculous postal strike threatening I hope it can remain on time.

KERRY GAMMILL leads off with what I feel is the most spectacular piece of art he's done for the RBCC to date. His Kong is both savage and definitive, and his prehistoric setting is awesomely vivid.

Kerry also did the back cover which was inked by EDDIE EDDINGS.

Eddie has quite a bit of art in this issue as he joins the RBCC as the new illustrator of Don Rosa's INFORMATION CENTER. When Hilary said he'd rather try other things than the I.C. I immediately started thinking about Eddie as his illo in the CE3K special of the RBCC had reminded me so much of the approach Don Rosa uses to illustration. Hilary is also represented in this issue by a beautiful painting of the Boris Karloff Frankenstein which appears in an appropriate spot in the I.C.

HEMBECK

EDDINGS

RON WILBER surprises all of us by coming through with the final nine pages of his long running "TWILIGHT OF THE HEROES". As you might imagine it has a very unusual conclusion. I'm sure some of you may have guessed some of the aspects of the reasons behind what was happening, but I doubt anyone guessed what it really all meant.

This issue introduces some new artists to the RBCC. First and most well-known is FRED HEMBECK whose cartoons appear not only in THE COMIC READER and THE BUYER'S GUIDE, but also in D.C. comics! He brings his unique and refreshing style to the RBCC for what I hope to be a long and happy association. Other news artists include BRUCE ZICK (who provides the fine inside front cover on this issue), MARTIN CANNON (whose unusual approach graces the Willis O'Brien article in this issue and will be present in the form of an especially nice illo next ish), and JIM NEWSOME who helped Eddie Eddings get enough I.C. illos in to me for this issue. His style perfectly compliments the fine satirical approach Eddie uses.

As I mentioned earlier, there is an in-depth article on the master of stop-motion animation WILLIS O'BRIEN. This article by Eldon K. Everett is reprinted by permission from the summer 1974 issue of CLASSIC FILM COLLECTOR and is well worth reprinting here. This fine article details O'Brien's triumphant and tragic career.

MARK BURBEY provides two features this issue. The first is a detailed interview with comic book writer DAVID MICHELINIE, a writer whose work hasn't received the attention from fandom it deserves. You'll find this feature both fascinating and informative in many ways. The drawing accompanying it by BOB LAYTON was done especially to accompany the interview in the RBCC.

Mark also does the second part of his article on film director Brian DePalma. This part discusses "The Fury" as well as future projects and includes an interesting newspaper review of "Carrie".

R.C. HARVEY'S "COMICOPIA" focuses on the unusual fight scenes of a certain Golden Age comic.

DON ROSA'S COVER GALLERY covers the entire fantasy/adventure output of the Ziff-Davis line.

DENNIS FUJITAKE's accompanying illo for COMICS COMMENTARY sets the mood for its discussion of the dark days at D.C.

CRITIQUE, meanwhile, expands and covers a lot of exciting and unusual fanzine fare. All this and more surprises await!

BLASTS FROM THE READERS

EDITORIAL

The new schedule (which gives me an extra week to two weeks on each issue) is helping immensely as evidenced not only by the amount of art in this issue but by the addition of new artists as well. The mis-statement in THE COMICS JOURNAL aside, I do accept unsolicited art as most of the artists on my staff joined the RBCC by sending me samples which impressed me. How else am I to know about all the artists out there? It's just that my standards are very rigid and demanding, and so perhaps one in ten to twenty artists who submit work will sufficiently impress me with their expertise. When their art will be appearing in the same magazine with artists like Kerry Gammill, Ron Wilber, Mike Zeck, Steve Fabian, etc, their art just can't be allowed to come off looking second best. This issue introduces some new staffers whose names will include those familiar and those unfamiliar.

Due to various problems, George Beahm was unable to get the second installment of THE BODE DIALOGUES to me for this issue, but he assures me that he'll have everything straightened out and on schedule next issue.

As an extra treat I expanded a couple of the regular features this issue so that THE INFORMATION CENTER has seven pages of text and CRITIQUE has five pages of text, and believe me, those extra pages were a lot of work!

Coming up pretty quick in MARVEL TEAM-UP will be a Spider-Man and Daredevil team-up pencilled by our own KERRY GAMMILL!

Caz recently informed me that he'll be publishing another issue of ERB-dom soon. Caz suspended publication last year after more than a decade of service. He's dealt with the personal problems which brought about ERB-dom's demise and I expect he'll be placing ads for the zine in the near future. I wish him luck.

The following special features will be appearing over the next couple issues: A new cover by STEVE FABIAN (who agreed to fit the RBCC into his extremely busy schedule to do something totally different from any of the other drawings he's done for the RBCC), an article on Captain Comet by Howard Siegel, a FILMS FANTASTIQUE on "Young Frankenstein" (which will include artwork by Bruce Patterson, Monica Miller, Eddie Eddings, Dennis Fujitake, Martin Cannon, and RBCC newcomer Gordon Carleton, whose work is very popular in many Star Trek zines.) George Beahm will also be profiling other artists such as he did in his Tim Kirk piece last issue. We also have on tap covers by Marc Hempel and Mike Zeck. Definitely slated for next issue is a special article by Wendy Pini on her ELFQUEST series and this will include art done especially for the RBCC.

Oh yes, Don Rosa will probably have a special surprise strip in RBCC #146 with a new Pertwillaby adventure to begin in #147.

* * *

Dear Jim,

Re: issue 144, I note that your frequency has dropped to bi-monthly. Are you having trouble getting your magazine out? *(EDITOR'S NOTE: As I explained in the editorial in #144, the problem is mainly in giving the contributors enough time between issues to get everything done which I need. It is much more complex and time consuming to do an issue of RBCC now than it was two years ago, and I think you'll agree that the RBCC delivers more than it did two years ago. My staff has become much larger but it also fluctuates much more due to artists going professional. It requires a lot more coordination and planning to handle all of that.)*

The situation at DC does not inspire confidence in me. Hopefully they will solve their problems in the near future. The cut from fifty to forty cents surprised me. Everyone I talked to (in the stores) was glad to see the hike to fifty cents at DC and Harvey and during my cross-country trip I found the dollar books selling well in stores that had not carried comic books in years.

For ten years, fandom has been poking fun at Joe Simon in general and his creation, Brother Power, in particular. Now Don Rosa continues the assault in the Cover Gallery; why? What is this - an in joke that I am unfamiliar with? Surely Simon does not need a defender at this late date? or does he? Despite rumors to the contrary, he did create Captain America. He guided Marvel during the early war years. His artwork is truly original. His work with Kirby is legendary and his solo efforts of the last twenty years were truly original. As long ago as 1964 in Mike Vosburg's zine MASQUERADER, Simon stated, "in concept and art, Fly and Shield were my solo efforts." SICK was and still is a real, if small, competitor to MAD. The Geek remains one of the most original concepts in comic book history and I still do not know why it was cancelled. Ditto PREZ. *(NOTE: They were cancelled because they attempted to appeal to the mythic youth image as perpetrated in their simple-minded way by other media forms, i.e. TV & newspapers. They were a by-product of the media-manipulated sixties and when portrayed in a comic book became horrendously obvious to all concerned.)*

CHAMPION SPORTS remains a favorite of mine. It had many faults, yet it was encouraging to see someone have the courage to attempt a book that did not resort to violence, villains, monsters, world-beaters, etc for plot devices. And the Sandman was fun; silly yes, but

still it was fun.

Robin Snyder
205 N. Eola #5
Orlando, Fla. 32801

Dear Jim,

I would like to air something that has stuck in my craw since Roy Thomas made the following asinine comment in the letter column of RBCC #140: "Why should a fanzine publisher send complimentary copies of 'zines to pros who might conceivably be interested in them; that went out in the '60's obviously."

As a fanzine publisher, I want to ask who the hell do these pros think they are? Why do they feel that they are entitled to free copies, and that I am obligated to give them copies? These are working people who can spare a buck or so to pay for their copy if they are really interested, not some young fan who has to scrape together the money to purchase his copy.

Do pros offer anything in exchange if you provide them with complimentary copies? Fat chance. Cases in point:

1) Complimentary copies of THE HEROINE ADDICT #1 went out to Frank Thorne, Carl Gafford, George Perez, and Mike Vosburg; and after obtaining the promise of an loc, a copy also went to Trina Robbins. Results: Frank Thorne responded with a very nice letter, press packet, photos, posters, and a Red Sonja button.

2) After a promise of an loc, a complimentary copy of THE HEROINES SHOWCASE #12 went to Mike Friedrich. Copies of #12 accompanied with individual, personal letters expressing an interest in writing an article on the women in the comics industry, went out to Jenette Kahn, Marie Severin, Ramona Frandon, and Clair Noto. A copy of THS #12 was also sent to Frank Thorne. Results: Frank Thorne responded with a very nice letter, and a piece of art done expressly for THS #13.

3) A complimentary copy of THS #13 was sent to Frank Thorne. Results: Frank Thorne responded with a very nice letter.

With the outstanding exception of Frank Thorne, this is a very poor showing for the ranks of comic pros. Promises given and casually broken. Unanswered letters. I didn't really expect to hear from Jenette Kahn, but thought she might delegate it to Mike Gold. But really, how many fan letters do you think Ramona Frandon receives?

And don't let Roy Thomas make you think that he is any better than the rest. He has undoubtably casually forgotten the copy of THE BRUNNER MYSTIQUE that he "obtained" at the 1976 San Diego Con.

Publishing a fanzine is at best a break-even proposition with no consideration for the hours and days of time put into the zine. And the pros want to add insult to injury by requesting complimentary copies.

I can only recall one pro ever paying for a CHFC publication; James McQuade, author and artist of "Misty" and he certainly doesn't fit into the rank and file of comic pros.

I publish a fan-zine; by, for, and of the fans. There is nothing saying a pro can't also be a fan, but he is going to have to accept being treated as a fan.

Too many pros have gotten away from their fandom roots and now have their heads stuck in the clouds. I think that it is time to give them a good kick-in-the-shins and bring them back down to earth.

Of course I could go on to talk about the "big name" distributors/dealers that solicit complimentary copies of zines on the pretense of purchasing quantities. These people make a fair amount of money dealing in comics and fanzines. They certainly can afford to spend a dollar or so to purchase their sample copies.

And then there are the "big name" 'zines that solicit complimentary copies of zines for review, then would rather bury (lose?) the zine than review it.

Despite the cynical tones of this letter, I publish THE HEROINES SHOWCASE and THE ADVENTURESS because I enjoy it. I understood the economics when I got into it.

But there are detractions, and Roy Thomas does not escape this catagory (and no, I don't want the copy of THE BRUNNER MYSTIQUE back).

Steven R. Johnson
P.O. Box 1329
Campbell, Ca. 95008

Jim,

When I read your review of FANDOM PLAYHOUSE in the Rocket's Blast last issue, I couldn't help but feel you missed the point behind FP. FP is not, and never was intended to be a slick pro-zine with a price tag of a dollar or more. You'll notice FP is the only 'zine on the page available for less than 50¢ or a $1 for that matter. What we try to be is a publication with the average fan in mind. We're for those fans who like to get involved with other fans personally. The fans who would like to contribute to a zine they feel they're a part of. That's what FANDOM PLAYHOUSE is all about.

Frank Antonides
19 Lake Drive
Freehold, N.J. 07728

Dear Jim,

Seeing as how my letter of "disgust" about Roy Thomas has generated some words, I figure I'd like you to know how I feel about Roy taking me apart.

I must say I was pissed when I read Roy's criticism of your Star Wars article. What he said wasn't nearly as bad as how he said it.

I over-reacted because I felt, and still feel, that his attitude was terrible. In the last issue of RBCC Roy took me apart word by word. In the process, I learned the story of what Roy had to put up with in doing the Star Wars adaptation. I can honestly say that if I had realized the crap he had to go through, I wouldn't have responded so rudely. I guess that's water under the bridge by now.

I owe Roy Thomas an apology because some of the stuff I said was just plain stupid.

Eating your words doesn't taste half as bad if you have learned from it.

Thanks for listening.

Dave Kosinski
507 Marquette Ave.
Calumet City, Ill. 60409

WILLIS O'BRIEN: THE MAN WHO LOVED DINOSAURS

by Eldon K. Everett

A hundred years ago, anybody showing a motion picture would have been taking a chance of being burned at the stake for witchcraft. There yet remains a kind of aura of black magic about the cinema: people dead decades ago walk and speak before our very eyes. Funny little cartoon animals spring to life from the printed page. Perhaps most remarkable is that dinosaurs and similar monsters - never seen by human eyes - have been brought to life, by a shy wizard with a strange dream. His name was Willis H. O'Brien.

In 1914, the movies were still new and exciting. It seems hard to believe, but a book for boys called "The Young Mechanic", found in most public libraries, showed how to build a simple movie projector and camera: magnifying glasses, reels made of wooden thread spools, studded with headless nails to pull the hand cranked film. Many a young chap of that innocent era built his own equipment, bought Kodak film at the local drug store, and tried his hand at "the flickers".

One such tyro was a young man in San Francisco named Willis O'Brien. Looking at pictures of the prehistoric dinosaurs in books, extinct long before the arrival of man, he studied the animated cartoons of the day and learned how they were made. Each frame was a still picture, and each picture was moved slightly. Due to the fact that the eye sees these frames in quick succession, it seems to be a series of continuous action. But suppose you take a little toy man, stand him in front of your camera, and move his arms and legs a little for each successive frame? Wouldn't he seem to be alive too?

Watterson Rothacker was a strikingly handsome young man in 1914, the president of the Rothacker Film Mfg. Co., a firm that made advertising films to be shown in theatres between the regular films. Somehow he heard about young O'Brien, and traced him down. O'Brien was up on the roof of a building in the California sunshine posing a miniature dinosaur and a hairy caveman made out of modeling clay. He had completed 75 feet of film and Rothacker was so impressed by the footage that he took O'Brien back to New York City with him.

This first film was completed and was titled *THE DINOSAURUS AND THE MISSING LINK*. Rothacker arranged with Edison to release a series of such films, commencing with this film which was retitled *THE DINOSAUR AND THE BABOON*. This was followed in 1916 by a clay-figure comedy called *MORPHEUS MIKE*, and a toy automobile film called *BIRTH OF A FLIVVER*.

Each of these films was only a few minutes in length and Edison released them on the same reels with newsreels and travelogues. Each film was weeks in production, but they were received as ephemeral little

Merian C. Cooper, Willis O'Brien, Fay Wray and Ernest Schoedsack pose on a set from KING KONG

"trick-photography" novelties. O'Brien returned to his beloved dinosaurs with *CURIOUS PETS OF OUR ANCESTORS' and R.F.D. 1,000,000 B.C.* Turning to other subjects, he produced other films for Edison: *IN THE VILLAIN'S POWER, MICKEY AND HIS GOAT, THE SAM LLOYD PUZZLE PICTURE, and NIPPY'S NIGHTMARE*, his first film combining live-action with the stop-motion animation. He was constantly improving his processes, and Rothacker was bank-rolling him and sharing his patents.

Edison had agreed to accept a film a week for their educational "Conquest" series, but in 1918, Edison and other short-film companies found that they were unable to compete with the big-money features the public was then demanding, and Edison sold out to the Lincoln and Parker company.

At this point, a Major Herbert M. Dawley entered the picture. He visited O'Brien at the studio and showed him a "small book in which he had pasted a large number of exposures of the plastic dinosaur" (plastic at that time meant malleable). They entered into some kind of an agreement, and O'Brien began work on a film to be called *THE GHOST OF SLUMBER MOUNTAIN*. The completed film consisted of three different sequences of various

battling prehistoric animals. O'Brien was assisted by a Dr. Brown of the American Museum of Natural History in making the monsters as authentic as possible.

In the completed one-reeler, an old grandfather (played by Dawley), is reading a bedtime story to two small boys. This scene was played between the animated sequences as he was supposed to be telling the kids about prehistoric days. Dawley sold the film to the World Film Corporation in 1918-1919, who put on a terrific campaign for the short film, providing the exhibitors with lurid posters of battling creatures, and O'Brien and his patron, Rothacker, were very upset when the film was released credited to Dawley, with O'Brien's name nowhere in evidence.

Dawley's participation in the production of the film seems to have been limited. O'Brien had shot more than 3,000 feet of film, comparatively little of which was used in this film.

Rothacker saw how successful the World release had been, and decided to put O'Brien under exclusive contract himself. For the next few years, the animator did quite a bit of work on various advertising films. Then - in the mid-1920's - Warner's signed him to do all the special effects for a film version of Sir Arthur Conan Doyle's adventure classic, *THE LOST WORLD*.

This unique film was to be the story of an expedition to a lost plateau where dinosaurs and other prehistoric creatures still lived. The party was led by Wallace Beery. More memorable, however, was the hair-covered apeman played by Enrique "Bull" Montana. He had created this makeup in 1920 in a Marshal Neilan film called *GO AND GET IT!*, the result (?) of the world's first brain transplant, between a man and an ape.

Not only the small stop-motion models were used in this film. Huge, larger-than-life models of the creatures were also constructed, allowing cuts back and forth in scenes where the live actors were used. The film was a tremendous success, and O'Brien began work on another film which used the working title *CREATION*.

The completed film went through several story ideas, and was finally completed in 1933 when RKO released it as the legendary *KING KONG*. Some additional footage was used for a hurry-up sequel, *SON OF KONG*.

From the prehistoric creatures of Skull Island, O'Brien moved on to a new project for RKO. The film was to be titled *WAR EAGLES*. Just as the then-current Buck Rogers comic strip adapted a hero from Lucky Lindberg, the new film's hero was to be a daring young tousled-headed flier who discovers a strange lost race, and going Kong's battle with the bi-planes one better, the film was to climax with an attack on New York by giant birds (Rocs) and winged men (Harpies?).

Shortly after beginning work on the film, however, tragedy struck. O'Brien's first marriage was strained from the beginning and when it finally broke up, his wife retained custody of his dearly-loved sons. In 1933 his wife contracted tuberculosis and cancer, while his oldest son was also stricken with TB. The boy went blind. Later that year, his wife, undoubtedly desperate and depressed, shot the two boys, ages 12 and 13, to death, and attempted suicide herself. O'Brien was shattered by the deaths.

Work on the film was stopped, never to be resumed. For all practical purposes, O'Brien's career may be said to have ended here. In 1935, RKO credited him as a member of the special effects team working on *THE LAST DAYS OF POMPEII*, but his contributions seem to have been minimal.

Little is known of O'Brien's private life, but around 1940 he returned to animation and began shooting a film about fifty-foot insects terrorizing the world. For some reason, this footage was never released until the 1950's when it was used to make a cheapie called *THE BLACK SCORPION*.

Beginning in the early 1940's, a young kid from Los Angeles named Ray Harryhausen sat through *KING KONG* a grand total of fifty times. He got a home-movie camera, and began making a film about a spaceship landing on another planet and being attacked by giant monsters. Like O'Brien, he wanted to create apparently-alive creatures born solely in man's imagination.

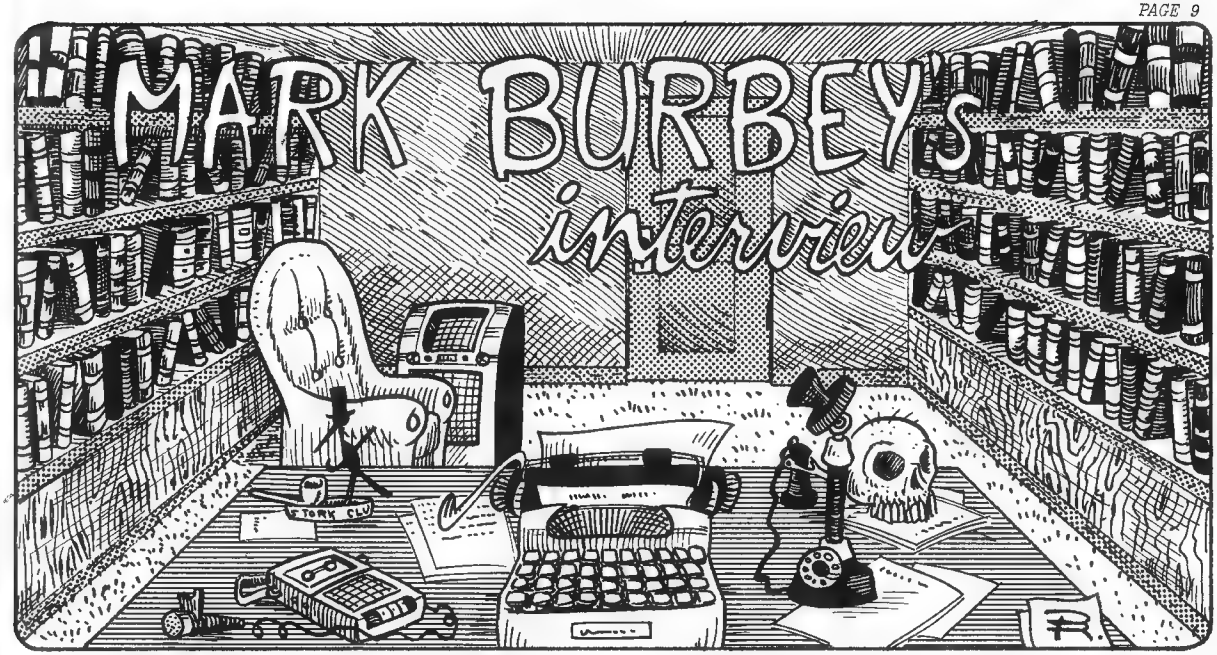
It was inevitable that Harryhausen sought out the old master. Working together, they developed a new giant ape, one that was brought to the U.S.A. as a nightclub attraction, who eventually busts loose and starts wrecking the joint just as his predecessor Kong had done. RKO took them up on it, and producer Merian C. Cooper and actor Robert Armstrong (both of whom had been associated with the original Kong Family), were signed to work in the new film, *MIGHTY JOE YOUNG*.

It was an excellent film, shot through with rare humor, and it finally won O'Brien an Academy Award in 1950 for its special effects. As Harryhausen bloomed and went on with his own career as an animator, O'Brien created his last dinosaur, a personable Brontosaurus who tied together a low-budget production called *THE GIANT BEHEMOTH*.

Circa 1960, RKO re-made *THE LOST WORLD* as a big wide-screen color production and O'Brien was signed to work on the special effects. To his disappointment - and everybody else's, I fear - the producer decided to use live baby alligators and Iguanas as the dinosaurs, blown up about 50 times. Needless to say, the picture bombed.

O'Brien died quietly in 1964. He was said to have been working on a sequel to *MIGHTY JOE YOUNG* to be called *VALLEY OF THE MISTS* - taking his friendly ape back to the prehistoric valley that spawned him. I don't know if any dinosaurs went to Heaven, but if they did, I hope St. Peter can turn up a spare Triceratops or two. Willis O'Brien would probably greet them as long-lost buddies.

BOB LAYTON '78



As some of you will recall, the first installment of this column featured an interview with the ever-talented Tom Sutton. If any of you have been wondering...the answer is no, you haven't missed any installments between that one and this one. This is only the second interview I've done for the *RBCC*, and I apologize for the time it's taken to get it to you. A few of you may also recall that I promised to present an interview with Moe Howard this time out. Well, Jim just kept postponing it and I finally got the idea of producing and publishing a special one-shot fanzine dedicated to *THE THREE STOOGES*, which I am presently doing. The interview will be in it, with a couple of special articles and features and lots of stills and lots of art by some of fandoms and prodoms finest cartoonists. I have no projected publication date; I'll simply go to press when the book is ready. I would like to hear from anyone who has any rare or unusual Stooges material or ideas for special features. My address is: 3400 N.W. 14th Street, Miami, FL 33125.

Before I get into this installment's interview, I would like to announce the winners to the rather pointless, but amusing contest I held last time. The contest was to see if anyone could recognize the theme of the above logo by Don Rosa. If anyone could, Don said he'd eat his entire collection. Well, I think he's half-way through his Little Lulu collection at this point, because the following brainiacs knew right off that the logo depicts Ellery Queen's study on the ill-fated, but wonderful NBC program: *PHIL SUNDE*, *MICHAEL SHONK*, *JOE GULICK*, *RICK HARRISON*, *CLEM DELGER* and *JACK SEABROOK*. Hope I didn't leave anyone out.

I would be very surprised if there were a fan among you who was not familiar with *DAVID MICHELINIE*, the subject of this interview. As he'll explain, he got his start in the industry at DC, and recently made a move over to Marvel, where he is doing quite well.

I "met" David more than a year ago when I wrote him a letter inquiring about the idiosyncrasies of comic writing. I am told, however, that we did meet briefly in person once at the 1973 New York con. Another Miami fan, Andy Warner, already knew David, and supposedly introduced us, but I'm ashamed to say I don't remember the occasion. David, at least, has a vague memory of the meeting.

Anyway, after I first wrote David a year or so ago, we maintained a somewhat sporadic, but highly interesting and educational correspondence, and through his letters I found that he was a very nice and extraordinarily helpful person. He also has a very keen wit that can only be experienced.

This interview was conducted through the mail over a period of three months, and has been updated as much as possible.

I would like to thank David for his supreme cooperation, and for the photo he supplied of himself, which he describes as rather mundane. However, he thought the photo might prove educational for *RBCC* readers to see a typical workday in the humdrum life of a comic book writer.

I'd also like to thank *BOB LAYTON* for the fine illustration from the recently cancelled *STAR HUNTERS* series.

I am certain you will find this interview very interesting and informative. I consider the best comic writers currently working to be *DOUG MOENCH*, *CHRIS CLAREMONT*, and *DAVID MICHELINIE*, and I think you will find David to be just as skilled a "conversationalist" as he is a comic writer.

* * *

MARK: I WAS SURPRISED TO HEAR THAT YOU HAD LEFT DC TO GO TO MARVEL. *MEDIASCENE* REPORTED THE MOVE WAS "...PRIMARILY DUE TO CREATIVE DIFFERENCES CONCERNING THE ARTISTIC DEVELOPMENT OF (your) *STAR HUNTERS* SERIES." HOW ABOUT DESCRIBING YOUR RELATIVELY BRIEF STAY AT DC, TRACING FROM HOW YOU GOT INTO THE COMPANY THROUGH THEIR JUNION BULLPEN PROGRAM (now defunct) UP TO THE TIME YOU ULTIMATELY RESIGNED.

DAVID: Okay, to begin with, I sent some sample plots to DC when they first started the Junion Bullpen Program in late summer/fall of 1972, while I was still a staff writer for a commercial film company. Then, when I went freelance in early '73, I followed up my initial submissions with some sample scripts. Somehow, those scripts got routed past the Junior Bullpen and ended up on top of Joe Orlando's slush pile. Michael Fleisher, then Joe's assistant, read the scripts, saw promise in them and sent me a letter of criticism, stating that he thought I had possibilities, but that they were unable at that

time to work with out-of-town writers. Two weeks later -- much to the surprise of everyone involved, including myself, -- I moved to New York. I worked very closely with Michael on my first four scripts and owe a great deal of what I know about writing comics to him. When Michael left to write the LITTLE ORPHAN ANNIE newspaper strip, I worked directly with Joe Orlando, working almost exclusively for Joe until he became managing editor a couple of years ago. After some ten months of writing short mystery stories, I landed my first series -- THE UNKNOWN SOLDIER. This was followed within a month by SWAMP THING and THE PHANTOM STRANGER, and I have dealt almost exclusively with series characters ever since. I had the opportunity to create my first character/series in the summer of '74 -- CLAW THE UNCONQUERED -- and have written a dozen or so other series, up until February of 1978 when I left DC

WHAT DID YOU WANT TO DO WITH *STAR HUNTERS* THAT DC OBJECTED TO?

There wasn't just one specific reason for my leaving DC. Over the last year and a half a number of attitudes and policies had surfaced which I found objectionable, and ultimately couldn't live with. On a personal level, I kept getting the feeling that I was being treated as a second-class writer --being passed over for editorial positions, novelizations, not being considered for writing "prestige" titles (SUPERMAN, BATMAN, etc.) There was also a frustrating lack of concern for the titles I had created. Until the last month I was there, when I started pushing them myself, there was virtually no publicity whatsoever for either CLAW or STAR HUNTERS. None of the characters were used in house ads, featured in the Daily Planet headlines, no effort was made to help sell the books at all. But the straw that broke the camel's back -- and what I consider the embodiment of the growing lack of respect I was feeling -- was a direct result of a spaceship design by Rich Buckler submitted for STAR HUNTERS. After STAR HUNTERS #4, the first issue to feature the design, was already at the printers, it was discovered that Rich had submitted a xerox of an animation cell from the TV cartoon series, SPACE SENTINELS, as his own design. Being very involved with the book, and being very closely associated with it, I felt that this blatant theft was a smear on my reputation and refused to work with Buckler. Rich then produced an assistant who said he had given the design/cell to him. I argued that Rich was responsible for whatever he turned in, regardless of the source (especially if it's something so obvious as an animation cell). DC disagreed and Buckler stayed on the book. Apparently a commercially valuable artist counts far more than a writer who has given a company more than five years of loyalty and creative blood, sweat and tears. So, I quit.

DID YOU HAVE ANY TROUBLE GETTING OUT OF YOUR CONTRACT?

My contract with DC was up the first of February and I officially quit the company two weeks later, so I ran into no contract problems there. However, getting out of a contract is relatively simple for either side. There is always some sort of clause stating that the writer/artist must produce work "of acceptable standards." If a company wants to dump a writer/artist, all they have to do is deem his work to be below those mysterious "standards" and his contract is nullified. On the other hand, if a writer/artist wants out of his contract, all he has to do is start batting out garbage and he's pretty much assured of the "standards" clause being evoked. It's doubtful that either the company or the writer/artist will want to go through the expense and hassle of a court battle to contest such a decision.

A COLUMNIST FOR *THE BUYER'S GUIDE* (WHO'S INITIALS ARE MURRAY BISHOFF) SEEMS TO THINK THAT YOU"VE STOPPED DOING *STAR HUNTERS* AND *CLAW*, BUT ARE STILL WORKING FOR DC. HE WENT ON TO LIST STORIES OF YOURS THAT ARE DUE TO APPEAR SOON IN *WEIRD WAR TALES*, *DC COMICS PRESENTS*, *MEN OF WAR*, and *ARMY AT WAR*. BUT I'M PRESUMING THAT THESE WERE ALL WRITTEN BEFORE YOU DECIDED TO LEAVE DC, AND AFTER THESE ARE GONE, THAT'S IT. RIGHT?

Yeah, this has happened to a lot of people who started out writing mystery stories for DC. The friendly folks at 75 Rock built up such a tremendous inventory during the occult boom a couple of years ago that when the mystery line was cut back they had drawers full of unpublished stories and no place to put them. They're just now finishing up the backlog, I understand. As for the specifics you mentioned, they were all written some time ago -- from several months to several years ("The Experiments of Dr. Kreb," for WEIRD WAR, was the fifth story I ever sold to comics, way back in July of 1973!). Other than my last few series stories, I reckon that DC still has about 9 or 10 short stories that I wrote either under my own name or my Barry Jameson pseudonym, yet to be published.

ARE YOU GOING TO MISS WRITING SOME OF THE DC TITLES YOU CREATED, SUCH AS *CLAW* AND *STAR HUNTERS*?

Yes, definitely. I put a great deal of myself into both of those series and have an undying fondness for the characters involved. I remember Len Wein, on giving up SWAMP THING, saying something to the effect of it being similar to putting your firstborn up for adoption. I guess that says it all.

WHY ON EARTH WOULD YOU HAVE TO WRITE THE LAST ISSUE OF *CLAW* FOR NOTHING. THE FIRST ISSUE OF *DIRECT CURRENTS*, DC'S NEWSLETTER, REPORTED THAT YOU WROTE THE COMIC JUST TO ROUND OUT THE EPIC. BUT WHY COULDN'T, (OR WOULDN'T) THEY PAY YOU?

I haven't seen that issue of DIRECT CURRENTS, so I don't know how the report was worded. However, I was paid for the last issue of CLAW (written before its cancellation) and Keith Giffen was paid for the layouts. Where the confusion may have come was in the fact that before CLAW's reinstatement there was a chance to get that last story published in AMAZING WORLD, so that the conclusion of the initial 10-issue epic could be read by at least a limited audience. In order to make this proposition more appealing, budget wise, Keith offered to tighten his layouts to full pencils and I offered to write a text piece about CLAW for free. But fortunately, CLAW returned to publication before it could be scheduled in AMAZING WORLD OF DC COMICS.

YOU SEEMED TO JUMP AROUND SOMEWHAT FROM BOOK TO BOOK WHILE AT DC. ONE EXAMPLE WOULD BE YOUR SHIFT FROM *AQUAMAN*, WHICH I FELT TO BE A MORE MATURE SERIES, TO *SUPERBOY*, WHICH IS UNDERSTANDABLY AIMED AT THE KIDS. A NOTE IN A LETTER COLUMN SAID IT WAS YOUR CHOICE TO DROP *AQUAMAN* TO DO *SUPERBOY*. WHY?

Most of the characters I ended up writing at DC were either my creations or fairly new characters (started within the last ten years). SUPERBOY, on the other hand, was a character I had read and enjoyed while I was growing up and it was a nostalgia kick to write him for awhile. True, AQUAMAN was around during the same period (late '50's), but he only appeared in JLA and in back-up slots, whereas SUPERBOY had his own book, plus ADVENTURE COMICS. Thus, I was exposed to a lot more of his stories, and anyway, I liked him better.

IN *AQUAMAN #61*, THE CREDITS READ: STORY -- DAVID MICHELINIE (WITH THANKS TO RICHARD "COMIC MEDIA NEWS" BURTON). WHAT DID MR. BURTON CONTRIBUTE TO THE STORY?

Richard's been a friend of mine for several years now and we keep up a sporadic transoceanic correspondence. When Richard heard I was doing the AQUAMAN book he sent me a newspaper clipping concerning the burning of clorinated hydrocarbons at sea and suggested that it might make a good topic for an AQUAMAN plot. I agreed, used the idea as a subplot climaxing in #61, and gave credit where it was due.

I READ SOMEWHERE THAT *JONAH HEX* WAS ONE OF THE MOST DESIRED COMIC ASSIGNMENTS BY STAFF WRITERS. WHAT DO YOU THINK THE APPEAL IS, AND HOW DID YOU GET TO WRITE THREE ISSUES (#13 - 15)? THE FIRST ONE YOU DID, TITLED "THE RAILROAD BLASTER," WAS QUITE GOOD. THE PACING AND PLOTTING WERE REALLY TIGHT. HOW DID YOU COME UP WITH THAT STORY? THE ENDING WITH THE KID GETTING KILLED SURPRISED ME: YOU DON'T USUALLY SEE SUCH THINGS IN COLOR COMICS.

JONAH HEX is a realistic series set against a realistic and historically defined background. Because of this, it's easier to make JONAH's stories more believable than when portraying contemporary heroes flying around in Liberace union suits fighting flying saucers and giant tennis shoes. This, undoubtedly, is at least part of the character's appeal to serious writers. As to why I did those three issues, Michael Fleisher found himself with a very heavy deadline on the SUPERMAN volume of his comics encyclopedia late last year, and asked me to fill in for awhile. I'm glad you liked my first effort. The initial idea came some years ago when the "GUNSMOKE" TV series aired an episode concerning a group of cattle drivers protesting against the railroads taking away their jobs. I had never considered that the ills of "Progress" had started to manifest themselves so early in American history, and decided to do a story about it one day. When the HEX assignment came along, I individualized the concept into a single cattle driver, added JONAH and some supporting characters, and with the help of editor Larry Hama, turned it into "The Railroad Blaster."

THEN WAS *JONAH HEX* #15, THE ISSUE IN WHICH JONAH JOINS

EXILED FROM EARTH BY THE ALL-POWERFUL CORPORATION NOW RULING THAT PLANET, THEY SCOUR THE GALAXY FOR THE ONE SECRET THAT WILL ENABLE THEM TO RETURN—THE ORIGIN OF MAN IN THE UNIVERSE! LED BY THE ROGUISH SOLDIER OF FORTUNE, DONOVAN FLINT, THEY SAIL THE FABULOUS SPACESHIP SWARRGEN ON A COSMIC QUEST OF DANGER, DISCOVERY AND UNPARALLELED ADVENTURE. THEY ARE THE ..
AN EPIC OF SPACE & TIME BY—
PHILIP MICHELINIE - WRITER -
ROY BUCKLER and TOM SUTTON - ARTISTS -
JERRY SCHOFF - COLORIST -
WALT SIMONSON - LETTERER -
JEN ORLANDO - EDITOR -
STAR HUNTERS
ATTENTION, UNIDENTIFIED ESCAPE CRAFT! YOU ARE IN RESTRICTED SPACE!
BE WARNED THAT UNLESS YOU CEASE OPERATION IMMEDIATELY, THE NEXT BLAST FROM OUR SHATTERSLING WILL DESTROY YOU— UTTERLY!
BE WARNED YERSELF, BUCKO! YE'RE TALKIN' TO DONOVAN FLINT! SO YE'D BETTER WATCH YER LANGUAGE BEFORE I STUFF THEM FANCY CANNONS WHERE THEY'LL BE MIGHTY PAINFUL TO FIRE!
CH-CH
CHEOW!
AVERNUS UPRISING

Pictured is page 16 from EMPIRE OF A MILLION PLANETS (by J.C. Mezieres and P. Christin from 1971) and the splash page from STAR HUNTERS #6. After relating the story of Rich Buckler submitting the Space Sentinels swipe, David informed me that the design for the escape craft prominent in this panel is a line-for-line steal from the French graphic novel named above. The direct comparisons made here show this to be true.

Jonah Hex by Mike Zeck

A CIRCUS AS A SHARPSHOOTER AND BEFRIENDS A BAND OF FREAKS, LOOSELY INSPIRED BY THE FILM, *FREAKS?* THERE WERE SIMILARITIES.

Uh, actually, no. After doing a couple of pretty straight westerns, I was looking for an unusual setting for my last JONAH HEX. I thought of a travelling carnival or circus and this led me to the idea of using the freaks. It just seemed natural, what with Jonah's disfigurement also making him a kind of freak. I liked the idea of the circus freaks accepting Jonah as one of them, and Jonah's ambivalent reaction to this. Unfortunately (because I hear it's quite good), I've never seen the movie, FREAKS, so any similarities are purely coincidental.

JONAH HEX IS QUITE OFTEN SOMEWHAT OF A VIOLENT COMIC, AND *SCALPHUNTER* IS ANOTHER DC SERIES NOTED FOR ITS VIOLENT NATURE. ARE WRITERS ABLE TO GET AWAY WITH MORE IN THE WESTERN TITLES?

Sure, just like you can in a war title. For some reason the Comics Code seems to find gore more acceptable when splattered across the tumultuous background of the early west or a battlefield than the more subtly violent streets of a modern city. Kinda silly, if you ask me.

SOMETHING I'VE OFTEN WONDERED ABOUT ARE THE SPECIFIC DUTIES OF A COMIC EDITOR. FROM YOUR EXPERIENCE AT DC, WHAT DO GUYS LIKE PAUL LEVITZ AND JULIE SCHWARTZ DO? DO THEY EVER TRULY "EDIT," AS FAR AS ASKING FOR CERTAIN SCENES TO BE TAKEN OUT OF A STORY, OR REQUESTING THAT CERTAIN PIVOTAL POINTS IN THE STORY BE MADE MORE LOGICAL? YOU READ SOME COMICS AND GET THE IMPRESSION THAT NO ONE OTHER THAN THE WRITER HIMSELF GAVE THE SCRIPT MORE THAN A SECOND GLANCE.

An editor's duties vary with the particular editor, and with the writer he's working with. Most editors will at least read the plot that's brought in and make suggestions on punching up certain points, adding action or movement, correcting continuity and the like. Some, such as Julie Schwartz, even prefer the writer to bring a springboard, or a basic idea, and work the actual plot out there in the office. What the editor does once the script is turned in depends on the writer. If the scripter's done his job, the editor merely checks the fine points, corrects the inevitable spelling and punctuation errors and turns it over to an artist or letterer. However, if a script turns out to be a bomb, editors are not beyond making such extreme changes as to virtually rewrite the story -- all based on the editor's judgment, of course.

IS THERE ANY CHANCE YOU'LL EVER RETURN TO DC, OR AT LEAST DO A BOOK OR TWO FOR THEM SOMETIME?

Comics is a fluid medium. There's always change and the flow usually brings most every possibility around sooner or later. So, there's always a chance. However, at this point the attitudes I object to at DC are still in evidence and I'm being treated very well at Marvel, so I don't see a return to DC as very likely in the near future.

SOURCES HAVE IT THAT YOU ARE THE NEW SCRIPTER ON *IRON MAN*, AND ARE ALSO WORKING UP A NEW *SUB-MARINER* STORY. WHAT CAN YOU TELL US ABOUT THESE PROJECTS? ARE YOU GOING TO HANDLE *SUB-MARINER* SIMILAR TO THE WAY YOU HANDLED *AQUAMAN?*

In IRON MAN, I'm going to be treating the character as a man with a lot of pressures and no safety valve. After all, he's a super-hero, the head of an immense international industrial conglomerate and the leader of the Avengers -- and that's quite a bit of responsibility. He'll try to escape by utilizing the wealth and jet-set lifestyle of his Tony Stark alter-ego, but with little success. At least he'll have to confront himself, and the drives and fears that have led him to become what he is. As to the SUB-MARINER story (Probably the start of a series), the answer is "no." -- I'm not going to handle him like AQUAMAN at all. AQUAMAN is basically a fantasy character living in a fantasy world. SUB-MARINER, on the other hand, will be very much a part of 1978 Earth. In fact, the opening storyline has him taking the royal suite at the Plaza Hotel, determined to offer his services as a super-hero, and become accepted as a surface man!

WHERE IS THE *SUB-MARINER* STORY GOING TO APPEAR, AND WHO WILL THE ARTIST BE?

As I understand it, Stan Lee wants to see a couple of completed SUB-MARINER stories before he decides what to do with the character. If he likes them, Sub-by will get his own book. If Stan judges that the commercial potential isn't strong enough, the completed stories will probably end up as a multi-parter in MARVEL PREMIER, or some such. At this writing, Alan Weiss has the plot for the first story, and will be do-

ing the layouts on at least that one.

WHAT COMICS DID YOU READ AS A KID AND A YOUNG FAN? DID YOU EVER DREAM OF BECOMING A PROFESSIONAL COMIC WRITER?

Back when the other kids were dreaming of being cowboys, firemen, and nurses, I wanted to be a writer. (I was a weird kid.) Strangely enough, however, I never considered writing comics until I was in college. Mostly, my childhood fantasies were of churning out Hugo-winning science fiction novels and being plagued by intellectual groupies at SF cons. To be perfectly honest, as a kid, I never even thought about who had written the comic I was reading -- I just enjoyed it. As to which comics I read, my initial reading period (or first childhood, if you prefer) was between 1956 - 1962, so I missed the whole Marvel super-hero explosion. Basically, I read a lot of DC science fiction and second string super-heroes (SEA DEVILS, RIP HUNTER, SUICIDE SQUAD, etc.), with a fair amount of SUPERMAN family books, Barks' ducks and Atlas mystery stuff thrown in. When I got into fandom back in '68, I was almost totally involved with Marvel super-heroes, so I guess the DC/Marvel cycle in my life is now rounding itself again.

I AM OFTEN AMAZED HOW COMIC WRITERS SEEM TO HAVE A STEADY STREAM OF PLOTS POURING OUT OF THEIR HEADS. WHEN YOU WRITE FOR PRO COMICS, IT SEEMS TO ME, YOU'VE GOT TO COME UP WITH AND BUILD A FAIRLY ORIGINAL PLOT THAT INVOLVES SOMETIMES A HALF-DOZEN OR SO MAJOR AND MINOR CHARACTERS. I DON'T THINK IT WOULD BE TOO DIFFICULT TO WRITE ONE OR TWO BOOKS A MONTH OR EVERY OTHER MONTH, BUT GUYS LIKE YOU, MOENCH AND CLAIREMONT WRITE QUITE A FEW BOOKS EVERY MONTH, AND SOMEHOW MANAGE TO REMAIN FRESH AND INNOVATIVE. GUYS LIKE DENNY O'NEIL, ON THE OTHER HAND, DON'T ALWAYS FARE AS WELL. HOW DO YOU DO IT? CAN YOU DESCRIBE THE PROCESS YOU GO THROUGH?

First of all, I'd like to take exception to your comment on Denny O'Neil. Denny is a fine writer, and has been for well over a decade. As you mentioned in your question, coming up with plots on a regular basis is damned hard work -- something akin to sculpting granite with a teaspoon. When I first got into comics five years ago, Denny told me that he had already written over 600 comic stories. God knows how many he's come up with by now. I just hope that by the time I hit #600 I've still got the mental faculties to string words together into a coherent sentence, let alone devise a workable plot. But to get to the question, plots come from various sources and have various inspirations, not the least of which is the knowledge that rent time is fast approaching. Generally, a writer has to be open to input all the time. He may see a movie or read something that gives him the germ of an idea; he may overhear something said -- or mis-said -- in a social situation that triggers an image; he may encounter someone on the street who is bizarre or interesting enough to base a character on (for example, HOWARD THE DUCK's "Kidney lady" is real -- I ran into her in a New York hamburger joint myself!). Ideas and impressions like these are often scribbled down on whatever's available at the time and fitted into plotlines when the opportunity arises. Sometimes, as in the case of IRON MAN, where I'm co-plotting the book with Bob Layton, the writer will bounce ideas off friends and associates, getting feedback and criticism until the plot finally clicks and the story takes form.

EXCELLENTLY PUT. MOST OF THE WORK THAT I DO APPEARS IN UNDERGROUNDS, BUT WHEN I GO TO WRITE A SCRIPT, I DON'T USUALLY START WRITING UNTIL I KNOW EXCATLY WHAT'S GOING TO HAPPEN AND WHAT THE ENDING WILL BE, AND QUITE OFTEN, STORIES COME TO ME FULL-BLOWN. I USUALLY MAKE A FEW NOTES AS TO WHAT HAPPENS WHEN DOING PAGE LAYOUTS TO FIGURE PANEL SIZE AND HOW MUCH WILL FIT IN EACH ONE, AND THEN I JUST START WRITING WITH PAGE ONE/ PANEL ONE. DO YOU FIND IT NECESSARY TO WRITE OUT A COMPLETE SYNOPSIS OR OUTLINE BEFORE STARTING A SCRIPT?

It's not so much my finding it necessary as the editor finding it necessary. I've yet to encounter an editor in comics who will give any writer complete freedom. After all, the editor is the man who is ultimately responsible for the book, and the man who answers to the publisher, and he's not about to take a chance on approving something blind, even with his best writers and artists. Beyond that, I personally find that the more detailed plot synopsis I have, the easier it is to write the final script.

AND OF COURSE, YOU KNOW EXACTLY WHERE YOU'LL END UP AND HOW THE STORY WILL END, RIGHT? THIS MAY SOUND LIKE A DUMB QUESTION, BUT I ONCE HEARD FREDERIC "ELLERY QUEEN" DANNAY TALKING ABOUT EITHER HIMSELF, OR OTHER MYSTERY WRITERS HE'D SPOKEN WITH, SAY THAT THEY'D PREFER NOT TO KNOW THE ENDING OF A STORY THEY'RE WRITING BEFOREHAND. HE, OF COURSE, WASN'T TALKING ABOUT COMICS, BUT PLOTTING IS PRETTY MUCH THE SAME IN ANY MEDIUM -- IT'S ALL A MATTER OF WHEN AND WHERE TO REVEAL THE INFORMATION.

After a plot is approved, I sit down and do a panel-by-panel breakdown of the entire story (when I'm working in full script format). This way I know exactly what's going on, exactly how much room I have for every thing and exactly where I need to reveal that information. I don't end up writing fourteen pages and then realize that I forgot to set up the climax back on page 3, or realize that I have seven pages of story left to tell and only three pages in which to tell it. When writing prose, you can pretty much start at the beginning and end when you're finished. But in such a rigidly structured format as comics, it's a good idea to know where you're going -- or you're liable to run into some hefty problems when you get there.

WHAT IS IT LIKE WRITING A SCRIPT FROM ANOTHER WRITER'S PLOTS, AS YOU ARE DOING WITH *THE AVENGERS*?

It has its advantages and disadvantages. Plotting is probably the most difficult step in putting together any type of story, so having someone else take care of that chore is often a big help. Jim Shooter has an incredible plot sense so his AVENGERS plots were solid, logical and interesting -- an act I'm going to have trouble following when I start plotting the book on my own. Even with good plots, however, it's more difficult to get into a story and its characters when you come in in the middle of the creative process, rather than investigating the story on your own, so I don't plan on making a habit of scripting from other people's plots.

HOW MANY HOURS A DAY DO YOU USUALLY SPEND AT THE TYPEWRITER, AND HOW MANY PAGES DO YOU USUALLY MANAGE TO TURN OUT?

Acutally, that varies quite a bit. There are days when the words just run around in my head, saying, "Ha ha, betcha can't catch us!" and they're often painfully right. On such days I'll spend two or three frustrating hours at the typewriter before saying the hell with it and doing something else. At the other end of the spectrum, though, there are days when everything's clicking (or the Dreaded Deadling Doom is crunching) and 12 - 14 hour sessions at the typewriter aren't unheard of. The same applies to the number of pages turned out -- anywhere from a couple panels to a maximum of six pages or so. Generally, if my work period generates three pages of solid, first draft material, I consider the day a success.

I'M CONSTANTLY READING WHERE COMIC WRITERS ARE SAYING THAT THEY DON'T PLAN TO BE WRITING COMICS FOR THE REST OF THEIR DAYS, THAT THEY'D LIKE TO WRITE NOVELS OR FILMS OR TELEVISION. BUT WHAT MAKES THEM THINK THEY CAN DO THESE THINGS? WRITING A DECENT NOVEL, OR EVEN A DECENT SHORT STORY THAT COULD APPEAR IN *THE ATLANTIC MONTHLY* OR *THE NEW YORKER* IS NOT EASY. GETTING INTO TELEVISION

MIGHT BE EASIER, BUT IT'S STILL NOT A MATTER OF SIMPLY CHANGING JOBS. AND THE CHANCE OF BREAKING INTO SCREENWRITING IS EVEN MORE REMOTE. THESE ARE ALL DISCIPLINES THAT REQUIRE YEARS OF DEVOTION TO BECOME GOOD AT. SPENDING YEARS IN COMICS CAN DEVELOP A GUY INTO A GREAT COMIC WRITER, BUT IF HE THINKS HE CAN ALSO GO OUT THERE AND COMPETE WITH WILLIAM GOLDMAN, HE'S FOOLING HIMSELF.

I feel that if someone is a writer -- as opposed to a comics writer, he can write whatever he chooses. Good writing is good writing, no matter what form it takes. True, the particular techniques involved with any field take time to learn (after writing TV commercials, educational films and even a one-act play, it took me a good year of experience before I felt mildly confident in the skills needed to write comics), but they are basically just mechanics. If a writer has ability, talent and perseverance, he can write anything, and probably well. Of course, selling what he writes can be another matter entirely. . .

DO YOU HAVE ANY DESIRE TO WRITE SOME BOOKS LIKE *BLOOD-STAR*, OR THE NEW GRAPHIC NOVEL BY SAM DELANEY AND HOWARD CHAYKIN, TITLED *EMPIRE*? DOUG MOENCH HAS ADAPTED ONE OF TED STURGEON'S STORIES AS A BOOK ILLUSTRATED BY ALEX NINO (WHICH HAS BEEN SERIALIZED IN *HEAVY METAL*). THESE ARE WHAT I CALL "CLASS COMICS," PROJECTS OF MUCH HIGHER QUALITY AND MATURITY THAN ANYTHING IN THE COLOR COMICS. DO YOU HAVE ANY AMBITION IN THIS AREA, ANY CONCEPTS?

Actually, I haven't really thought about it. Off the top of my head, though, as far as comics are concerned, I'm perfectly content with reaching the hundred-thousand-plus readers I do each month with the color magazines. I don't know the print runs of the "class comics," but I would be surprised if they reached even 25% of a good selling color book. I write to communicate, and the larger the audience, the better. Not that I would turn down the opportunity to do something different if I had a concept that warranted it (or if someone offered me Big Bucks) but, like I said, I haven't given the possibility much thought.

CURRENTLY THERE SEEMS TO BE A CONTROVERSY GOING CONCERNING THE CONTRACTS THAT DC AND MARVEL ARE ASKING THEIR WRITERS AND ARTISTS TO SIGN. NEAL ADAMS SEEMS TO BE AT THE CENTER OF THE CONTROVERSY, SAYING THAT BY SIGNING THESE LATEST CONTRACTS, YOU ARE SIGNING YOUR LIFE AWAY, SIGNING AWAY EVERY AND ANY RIGHT YOU MAY HAVE ON THE WORK YOU SELL TO THE COMPANIES. AS SOMEONE WHO SIGNED ONE OF THE DC CONTRACTS, HOW DO YOU STAND ON THIS?

*I think Neal has some good points, and I'm all for giving writers and artists every right they can get. God knows, the people who create the comics are the most put upon and underpaid people in the business. However, on a personal level, I'm not terribly upset about the recent furor over ownership of the finished product. First of all, the characters in the stories I write are all trademarked. Even if I owned the stories outright, I couldn't resell an IRON MAN story to DC. Or GALAXY. Or STAR*REACH. If you take the characters and their unique appearances and abilities away, all you have left are the ideas, and ideas can't be copywrited. If I come up with the concept that UFOs are really intelligent avacados from Tierra del Fuego and use it in an AVENGERS story, there's nothing to stop me from writing a novel based on the concept that UFOs are intelligent avacados from Tierra del Fuego. And secondly, I'm not bothered because I know what I'm getting into every time I sell a story. I know what I'm giving away and no one's forcing me to do it. If I don't want to write comics under the conditions stated, I don't have to. But I choose to.*

WHAT ABOUT THE JOHN ALBANO/*JONAH HEX* SITUATION? THERE'S TALK ABOUT THERE POSSIBLY BEING A *HEX* MOVIE, AND ALBANO IS TRYING TO CLAIM CREDIT AS *HEX*'s CREATOR. BUT HE'S HAVING TROUBLE. WHAT IF, FOR EXAMPLE, THERE WERE TO BE A *STAR HUNTERS* MOVIE; WHAT WOULD YOU GET OUT OF IT?

Credit-wise, I don't know. I would hope I would get a "Created by..." credit, but there was nothing in my contract stating this. Coin-wise, I get a flat 10% of any profit DC makes off the characters other than that from the sale of comic books. The HEX problem is a sticky one. Legally, Albano has no leg to stand on. But then, neither did Seigel and Schuster. Morally, it would depend on where DC's corporate head was at at the time a movie or any other licensing deal was made. It will be interesting to see what, if anything, happens.

ARE THERE ANY COMICS OR CHARACTERS AT MARVEL OR DC, THAT YOU HAVEN'T WRITTEN, BUT WOULD ESPECIALLY LIKE TO?

BATMAN. I wanted to do that character for years. And though I'm sort of glad I didn't have to follow Steve Englehart's act, I'm sorry I never got the chance to explore that character. At Marvel, I guess I'd have to say SPIDER-MAN. That was the book that got me back into comics ten years ago, and I still have an affection for it.

TOM SUTTON ONCE TOLD ME THAT HE STILL HAS DAYS WHEN HE'LL HOP OUT OF BED AND SAY, "WOW, TODAY WE GET TO DRAW SOME COMICS!" DO YOU SHARE THAT KIND OF ENTHUSUASM?

Not really. I'm a neurotically different person and I'm always worried that I won't be able to come up with the expectations of editors and readers. Sometimes, when I really like a character or plot (as with the ANT-MAN 2-parter I did for MARVEL PREMIERE) my enthusiasm can outweigh my trepidations. But generally, my greater satisfaction comes when I've completed the story and can look at it with a critical eye, and like what I see.

FROM YOUR LETTERS, YOU DON'T SEEM LIKE A GUY WITH A GIANT EGO PROBLEM, BUT DO YOU SOMETIMES, ONCE IN A GREAT WHILE, PERHAPS, SEE YOUR NAME ON A SPLASH PAGE AND SAY, "YEAH, MAN, I'M A DAMN GOOD COMIC WRITER! AND I'M SPECIAL! ETC. ETC."? IT'S ALWAYS FUN TO SEE HOW THE ARTIST INTERPRETED YOUR SCRIPT, BUT DO YOU EVER LET THAT CREDIT BOX GO TO YOUR HEAD?

No, though after five years I'm finally starting to get a perspective on my worth in the business. I'm realizing that my work is generally above average and that this gives me a certain, if tenuous value to the people who buy the scripts. But then occassionally I'll go back and read an old story I did, a SWAMP THING or an UNKNOWN SOLDIER, and I'll find myself thinking, "Jesus! I wrote that?! Why can't I write like that now?" It's a very humbling experience, believe me.

WHAT SPECIAL INTERESTS HAVE YOU, OUTSIDE OF COMICS?

Not many. Most of my pre-comics activities -- music, photography, skin-diving, spelunking -- have fallen by the wayside. And comics itself has taken on a slightly different role than the hobby it once was. Basically, I guess you could say I'm a pretty dull guy.

* * *

David had already left D.C. by the time the great axe swung there, so STAR HUNTERS didn't outlive his stay at D.C. by very much. His work is already appearing at Marvel in IRON MAN. David Michelinie has been a very under-rated writer by fandom and I hope this interview helps to remedy that situation.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basically a review column, but we won't specifically recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of over 2,000 people and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9025 S.W. 48th Terr., Miami, Florida 33165

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

THE CALL OF THE STARS by Enki Bilal - $2.95 - 52 pages - Published by Flying Buttress Publications, P.O. Box 83, University Station, Syracuse, New York 13210

This book consists of five stories by French artist Enki Bilal, whose work has been featured in HEAVY METAL. Some of these stories suffer from the same faults a lot of the HEAVY METAL material does, in that there are very basic plots wherein things just happen without much explanation forwarded to the reader. Maybe this is just a culture clash, but I find it difficult to enjoy a story when I really can't understand what is happening or what the purpose is. This is not to say that a story must always do these things as it's possible to enjoy a story such as that if it's told in an entertaining manner. Like much of HEAVY METAL, though, much of this is rather cut-and-dry.

The stories all concern some type of contact with extraterrestrial life, and all of the stories are quite different in approach. Some take place in the future, and some in the present. In four out of five of the stories, the main character is doomed in unusual ways by this contact, either in that they are changed in some bizarre way or they are just eventually destroyed, without it having any real point. It gets repetitious very quickly.

The one story which isn't like this is like a breath of fresh air after reading the others. "Close Your Shutters And Watch Out!" is drawn in a style which is much more tight and crisp from the rest of the stories in this book. The detail and imagination in this strip is simply stunning whereas in the others it's only mildly interesting. The story is like some super-bizarre dream sequence of which Windsor McCay would be awed. One of the main characters is supposed to be the artist, Enki Bilal, and he and his girl are spirited off into space by strange creatures and then must find their way back to Earth. When it reached the scene where they turn up in the white room from the Dave Bowman into Starchild scene in "2001" I nearly fell over. It's great. The artist had fun doing it and the reader is glad to be there. It makes up for all the shortcomings of the rest of the stories.

If you like HEAVY METAL you're sure to like this, but even if you don't like HM, the last story in here will still be lots of fun.

RATING 8 / JAMES VAN HISE

LULU REVU #1 - 8/$3.00 (Published every 6 weeks) - 4 pages - Published by Pubbug Press Publications, 11220 Bird Road, Richmond, BC, Canada V6X 1N8

Every once in awhile someone will take me to task for reviewing only "pro-zines" or "slick-zines" and ignoring the less flashy efforts. I understand the criticism and appreciate its importance because there just aren't that many places which review zines regularly. Until recently *CRITIQUE* was it. THE COMICS JOURNAL sometimes has a review column, but it does really no more than list the zine and say what kind it is. Fans want and need more. That's what *CRITIQUE* does and that's what the LULU REVU does.

The LR is patterned after GEORGE, which a few years ago was comic fandom's definitive review zine. It was an important part of fandom and in its small way the RBCC tried to fill the gulf that GEORGE left upon its untimely and much mourned demise. LULU REVU is trying to do the same. Other zines have also tried and have not lasted more than a couple issues, but even those issues did not look as good as LR. Yeah, I know, it's only four pages and if we were comparative pricing then the RBCC would cost over $7.00 a copy at those rates, but one has to assume that as it grows it will give more pages for the price. It needs a chance and it deserves one. The reviews are intelligently written by fans who know whereof they speak. Their rating system is similar to *CRITIQUE's* although on their scale a "Very Good" only equals a "7" which seems a little on the low side to me, but that's minor. They seem to be hoping that everyone will immediately send them review copies as soon as they make their existence known. I hope they don't limit their reviews by doing this as it just don't work that way. *CRITIQUE* reaches over two thousand people each issue and it's unusual when even half the zines I review were sent to me for review. I buy most of what's reviewed because the publishers of the pro-zines and the slick-zines generally only send free samples to dealers as they accomplish more that way. So a good review zine has to be prepared to buy

a lot of merchandise, especially a brand new unproven review zine. This one looks like it might just make it if the publishers, the staff and fandom give it a chance.

RATING 8 / JAMES VAN HISE

SPACEHAWK BY BASIL WOLVERTON - $3.95 - 68 pages
BACK FOR MORE BY BERNI WRIGHTSON - $3.95 - 68 pages
Published by Archival Press Inc., Box 93, MIT Branch, Cambridge, Mass. 02139

Both of these volumes are reprint books, but they are very important reprint books as they bring back into print tales which had become very difficult to obtain, especially at a reasonable price.

SPACEHAWK leads off with what appears to be a brand new, or at least previously unpublished, full color cover by Basil Wolverton and it's very high quality Wolverton. On very high quality paper it reprints in straight black and white (not halftones) six classic Spacehawk stories from the pages of TARGET comics. For most they must have had original stats of the art itself for with the exception of the first story (which is a little fuzzy) the reproduction is flawless with very tiny lines crisply reproduced. For fans of Basil's SF art, this is a bonanza! It even has an introduction by Ron Goulart.

BACK FOR MORE has two full color covers by Wrightson (from posters he had done for Christopher Enterprises) and reprints seven stories which are culled from the pages of *WEB OF HORROR, BADTIME STORIES and ABYSS*. In all cases they were well worth recollecting as the last two books mentioned are very difficult to obtain and in the case of *WEB OR HORROR* the two stories used are now printed on a much higher quality paper. This is a must have for Wrightson fans who didn't discover his work until SWAMP THING as it even includes his classic "Uncle Bill's Barrel".

The only caution I might use is that you should buy them from a dealer like Bud Plant if possible as the publisher does not ship the books with protective cardboard, but rather just wraps them in paper which does nothing to protect them from the P.O. dept's bend and wrinkle machine (of whose existence all collectors have long since become convinced).

RATING 9 / JAMES VAN HISE

SAND SCRIPTS - $1.75 - 48 pages
HOWSKI PORTFOLIO - $1.50
FIX - 50¢ - 24 pages - 5" x 5½"
AFTERNOON IN THE SUN - 60¢ - 36 pages - 5½" x 8"
PHILCON 77 PROGRAM BOOK - $2.25 - 32 pages
ALL FALSE GODS - $1.25 - 24 pages - Published by Anthony Sciarra, HOWSKI Studios, P.O. Box 804, Langhorne, Pa. 19047

Have you ever had a dream which concerned some strange story which made sense to you when you were asleep but when you thought back on it after awakening didn't seem to be understandable at all? That's the feeling I got reading most of these zines. The stories take a very unusual train of thought in that they don't explain everything and you have to either try and make a lot of wild guesses as to logic or meaning for at face value most of them seem to be fragmented and difficult to follow. After reading a few of the stories, though, it is possible to pick up the slant. Sort of like learning to read all over again in some respects. By the time I got to the third book I could start following their approach, although by this time my mind felt like it had been bent slightly at odd angles and contorted into strange positions. I'll attempt to explain.

SAND SCRIPTS is a series of vignettes about people and creatures who for no apparent reason suddenly materialize on some strange desert planet where they find many other creatures are doing the same thing, completely against their will and without any sort of control. They later pop out and return to where they came from. In one story alien invaders land on this world and observe this phenomenon and in other stories it's just creatures meeting other creatures with varying reactions. It does have an ending of sorts in which the phenomenon continues except that the creatures rarely ever "pop out" any more. They just "pop in".

The HOWSKI PORTFOLIO consists of twenty-one 8½ x 11 pages by several different Howski Studio artists such as Tony Sciarra, Julian Kernes, Myron Hudson, Mike Kister, Jim Rollhauser, Jeff Tetreault, Matt Howarth and Kay Birster (the last person being a photographer). The portfolio consists of a lot of disconnected images which seem to be scenes from something with which the artist is familiar but which we know nothing about. Some are impressionistic drawings of people or things, while others are interstellar scenes which one can appreciate just for the imagination involved. It would not be inappropriate to call these people creative mavericks as they are very talented and seem satisfied to do things which perhaps they alone understand the meaning of. Some might call their work unusual, while others would call it merely strange.

The booklet FIX is a very unusual story but it is far easier to follow than most of the other strips by the Howski Studio. It is entirely by Matthew Howarth and concerns a city which breaks free from a planet after someone in that city discovers how to make it a fixed point in the universe. (To understand this you have to recall that everything in the universe is moving through the universe, thus a fixed point would be an unnatural phenomenon). It's both interesting and unusual, as well as quite imaginative. The art by Howarth is just as unusual, talented and imaginative as the rest of the artists at the studio, but yet each artist remains different and unique unto himself.

AFTERNOON IN THE SUN is also by Howarth and is a story of several different characters who are brought together by fate on a certain planet just as it is about to be destroyed by a nova which was brought about by an equally strange quirk of fate. It's both imaginative and involved.

The PHILCON 77 PROGRAM BOOK is a mixture of material as it includes a few pages on Hal Clement, a page of illustrations of alien characters created by Clement (such as the alien from *MISSION OF GRAVITY*) and a couple others. There is also a six page SF strip "Your Sky's the Limit" which concerns Earthmen trying to victimize aliens although in the end the aliens turn the tables on them. It's written by Hal Clement and drawn extremely well by Domini Waite.

ALL FALSE GODS is drawn by Howarth but drawn by Waite and Kernes. This is the most difficult to follow of all the stories as who and what is going on in the early part of the story is not properly explained or revealed until the later part of the story. There is also an uneasy mixture of realities which doesn't add any to the coherence of the story. Again, things happen which are bizarre but seemingly without any point. What does it all mean? What is it all about? It's never really perfectly clear, but perhaps that's what they want. Who knows? The reader doesn't as the artist never takes the time to explain the purpose of these often meaningless goings-on.

Although the art in all these books is very good, they often lack a clearly defined purpose or statement. Things happen which perhaps are highly entertaining to the writers/artists and their friends but which are meaningless outside that small circle. I get the distinct feeling that were someone to read these when they were high the cosmic significance of it all would be perfectly clear. The problem with that is that the significance would artificial and unreal. So if these

books were done with that thought in mind, I think that it's a misguided concept to attempt.

Some of these stories operate well and some seem done for a different plane of reality (if you saw them I think what I'm saying would become obvious). They are interesting endeavors but I don't think most people would enjoy or appreciate them. They are extremely unusual, like one step beyond some of the strangeness in HEAVY METAL. Reviewing these has been at least as difficult as reading and absorbing them was.

RATING 7 / JAMES VAN HISE

FANDOM'S DIGEST #1 - $1.00 - 52 pages (5½ x 8½) - Published by Ward O. Batty, 944 Austin Ave. NE, Atlanta, Ga. 30307

This little zine sports all kinds of material including a new interview with Berni Wrightson. The quality of material in this varries quite a bit but it does present some worthwhile material.

The interview with Wrightson is very good because even though the interviewer asks very simple questions, Wrightson latches onto them and expounds fully. He discusses why he only worked at Marvel for a short time and even accuses Roy Thomas of stealing some of his published originals and then having Marvel tell Wrightson they were "lost". Very interesting.

There's two ama-strips. The first, "Illegal Alien" is rather crudely drawn and has a story which is confusing and contradictory. The other one seems to be sort of inspired by STAR TREK as it's titled "Aboard The Constellation" and it's not drawn too well either.

There are also fanzine reviews (about half of which are actually plugs for zines soon to be published), discussions of various specific issues of old and new comics, a review of JAWS II, a discussion of THE ROCKY HORROR PICTURE SHOW, of SF on television, of the James Bond movies, of some of the E.E. "Doc" Smith SF novels, a brief tongue-in-cheek analysis of the many different kinds of fandom and more.

Most of the art isn't that good although the inside front cover by Earl Geier and the page one illo by Jerry Collins are rather nice.

Most of the articles are pretty short and superficial, not to mention average, but the fine Wrightson interview (which will be concluded in the second issue) pulls the zine up a few notches from an otherwise very typical status.

RATING 6 / JAMES VAN HISE

THE HAUNTER OF THE DARK BY H.P. LOVECRAFT - $7.00 + 75¢ postage - 33 1/3 LP record - Issued by Lava Mt Records, 235 West 76th Street, New York City, N.Y. 10023

A couple years ago I reviewed a previous Lovecraft record which this company produced. I'm pleased to say that this new one maintains the same high standards as their first release. Erik Bauersfeld, the man who did the dramatic readings on their first record, returns with his splendid interpretation on this one. This man's voice is so perfect for reading Lovecraft that when hearing the record, one imagines that this is Lovecraft himself reading the story! No one could possibly do a better job. There is a mass market record out of David McCallum reading an abridged version of "The Dunwich Horror" and although that record is good, it doesn't come anywhere near capturing the mood of horror and dread which Erik Bauersfeld is able to infuse his reading with. This is really great stuff and fans of Lovecraft should not pass this up!

RATING 10 / JAMES VAN HISE

THE NOSTALGIA MONTHLY #6 & #7 - $1.50 each - subscriptions 12/$10.00 - 52 pages tabloid - Published by The Nostalgia Merchant, 6255 Sunset Blvd., Suite 1019, Hollywood, California 90028

TNM replaces the FILM COLLECTOR'S REGISTRY as that publication was purchased by The Nostalgia Merchant and revamped and replaced by TNM. The editor is still Earl Blair and it is basically the same publication as FCR was.

Issue #6 is about half ads for film and movie items including the original films themselves in 8mm and 16mm sound. The balance of the issue is comprised of short features (news and reviews) and long features including articles on the Flash Gordon serials, the films of Ronald Coleman, as well as a fine interview with Roy Rogers.

Issue #7 is a little heavier on feature material as it presents a large section dealing with old western film stars plus a behind-the-scenes section on the old western stars. There's also a behind-the-scenes photo section on non-western film personalities which spans from the forties to the present days. There's even a double page feature on "The Many Faces Of Jerry Lewis".

There are several publications around today for film collectors, but as an *all around* film collector's zine I think this one offers the best balance of ads and quality feature articles.

RATING 9 / JAMES VAN HISE

PITTSBURGH FAN FORUM #36 & #37 - $1.00 each, subs 6/$4.00 - 40 pages (5½ x 8½) - Published bi-monthly by Ben Pondexter, 827 Anaheim Street, Pittsburgh, Pa. 15219

Although this zine is the bulletin of the Pittsburgh Comix Club, it also features a lot of material which is oriented to the general comics fan to such a large extent that you need have no involvment with the club to enjoy the zine.

For instance, #36 features a long interview with the Street Enterprises people in which they discuss their organization, their different publications, and especially how THE COMIC READER is handled. There's also an article by Howard Siegel, a continuing feature titled "Comics and the Courts" (which recaps the whole DC vs. Fawcett story), zine reviews, a short humor strip and a very fine cover by Joe Sinnott of The Thing.

Issue #37 is more club related as it devotes a large number of its pages to various facets of the last PITTCON (including photos of many of their pro guests). There's an article on Classic Comics which discusses their never having joined the Comics Code, a letter column with a letter from Gary Groth, zine reviews, a short article on western comics (by a guy who doesn't seem to like the best stuff being done in western comics today), zine reviews and other material including a beautiful front cover of John Carter of Mars by Rudy Nebres.

One thing I noticed about these two issues is that they plainly give a lot of review space to two zines which happened to review their zine!

There's also some nice art in here by Howard Bender. He's an up and coming talent who should be watched.

This is a quality zine on every level, from the production (they seem to be getting good typesetting done for them) to the articles themselves. They've come a long way from their early issues, I'm glad to say. There's a lot of fine zines like this one appearing nowadays.

RATING 9 / JAMES VAN HISE

AFTA #2 - $1.49 - 208 pages (2 volumes, 5½ x 8½) - Subscriptions: #1-5/$5.99, 2-5/$4.99 - Published by Bill Dale Marcinko, 47 Crater Ave., Wharton, N.J. 07885

Trying to review this second issue of AFTA is akin to trying to review an encyclopedia because there is just an incredible amount of material, and most of it is really very good. It's so long that it comes in two parts each 104 pages in length.

The material (besides countless spots of editorial musings and commentaries) includes an article on the early years of Julius Schwartz' involvement with SF (1931-44), an interview with Schwartz, the conclusion of the interview with George Perez, reviews of many recent comics, an article on the art of Jack Kirby, a comparison of Archie comics and Spider-Man, Psychological realism in FIRESTORM, a long fan forum on sexism in comics (is it or isn't it), an article on a Rocky Horror apa (which ends by saying that there's no way we can get a copy of it...?!), a letter column, an article on the scientific inconsistencies of CLOSE ENCOUNTERS, "Why We All Liked STAR WARS", STAR WARS vs. CE3K, a more-or-less complete index to AMERICA TONIGHT from April 10-July 7, The Rocky Horror Picture Show trivia quiz, a column of Monty Python news, a short introductory article on DARK SHADOWS (and a plug for a DS zine), "Inundation Center" (AFTA's answer to Don Rosa's IC), "I Told Them About The Louka" (a remarkably effective short-short story by Bill Marcinko), a long movie review column by Mark Burbey, film reviews by other people, record reviews, some good fan art (including some by Fred Hembeck), art by Kirby (a cover), Chaykin (a cover), ramblings, raisins, and more! What's really impressive about all this is that he goes into depth on all these subjects!

There is an awful lot of reading material here, a lot of ideas and a lot of information, more than you'll find in any other five zines of this type. This zine deserves to survive and it requires fandom's support to do so. Try it, you'll like it.

RATING 9 / JAMES VAN HISE

UNPUBLISHED #3 - 55¢ - 24 pages (5½ x 8½) - Published by Brad Young, 1500 W. Harbour Dr., Apt. 1H, Wheeling, Ill. 60090

All fanzines are essentially a showcase of fandom's talent, but the talent they showcase isn't always capable or of a very high calibre. Thus it is often with some trepidation that I sit down and read a fanzine which materialized in my mailbox. In this case I'm pleased to report my fears unjustified for its size and brevity belie the talent it does present.

This is mainly a stripzine and so I'll deal with those elements first.

"The Vanguards Of Freedom" is a four page strip written and drawn by Russ Maheras. The story is little more than another version of The Avengers, but it works because the art and layouts are all very good, the best I've seen Maheras do. It is very entertaining and thus succeeds quite well.

"The Wanderer" by Steve Banks is another continued strip concerning an alien being exploring the cosmos. The story is trite and the art is below par.

"Momma's Boy" is a five page weird fantasy type strip written by Gary Ostanski and drawn by Tom Linehan and Sam De La Rosa. The odd art style completely fits the story which is even stranger. It starts off deceptively like an ordinary story but then reveals bizarre reasons for the characters and why they act as they do. The story deals with weird attempts by a woman at self regeneration and the interaction of the beings she brings into existence. It is quite unusual and well handled.

"Origin of the Humanoid" has adequate art in a story which is just a little too similar to Eando Binder's classic "I Robot". Plus, the story's main character looks exactly like the Sub-Mariner.

There are also a couple text features and a short yet thoughtful piece on George Reeves.

The front cover is a good piece by Russ Maheras of a scene from his strip, and the back cover is an interesting drawing by Jerry Ordway of a scene from CLOSE ENCOUNTERS.

Although two of the strips didn't particularly impress me, the other two were definitely above average efforts worthy of attention. They impressed me enough that they overshadow the shortcomings of the others. I think it's important when zines like this reveal the hidden talents which fandom has to offer.

RATING 8 / JAMES VAN HISE

WORLDS OF THE IMAGINATION #6 - 65¢ - 16 pages (5½ x 8½) - Published by Dave Coleman, 437 McClellan St., W. Point, Ms. 39773

This is also a small strip-zine but it just doesn't have the imagination and the editorial cohesion which it requires.

"Space Punk Felines" by Eric Vincent is a two page humor strip which is very well drawn but not really at all funny. The main characters are cat-creatures who pirate their supplies from humans. The story is just rather dull and flat.

"Porno Frog" by Bob Vojtko is okay it's just that it falls down in the story department again as the one page gag is rather trite.

George Erling is a humorous artist who, like the others, needs a good writer. His three pages of gags are boring and obvious.

"Nellie Was a Lady" by Greg Spagnola is an odd little two page strip which isn't bad and could actually have stood being expanded.

"The Damned & The Dirty!" by Dan Fran Lacey is curious and interesting for all of its one page but lacks a purpose.

"Space Explorer" by Douglas Bryson is another story in search of a writer. It falls back on worn out cliche's which never were very funny.

The most worthwhile feature of the issue is a one page article which questions the nitty-gritty of comics collecting as to whether we buy comics to read or just for an investment.

It also has an okay cover by Brad Foster.

The problem with this zine is that it needs a more demanding editor, or at least one who recognizes triteness and cliche's when he sees them.

RATING 4 / JAMES VAN HISE

FANTASY BY FABIAN - $15.50 - 128 pages (hardbound)
THE SECOND BOOK OF VIRGIL FINLAY - $15.50 - 128 pages (Hardbound) - Published by Gerry de la Ree, 7 Cedarwood Lane, Saddle River, New Jersey 07458

FANTASY BY FABIAN is the first hardcover collection of Steve Fabian's incredible art. Unlike the companion volume on Finlay, the book of Fabian's work isn't a collection of all different kinds but tends to be largely confined to the Fabian art which Gerry de la Ree himself has previously published in portfolios and other publications. The book consists of 115 of Steve's black and white drawings including the 23 drawings in the "Fantastic Nudes" series, as well as the entire "Letters Lovecraftian" from 1974. There are also the eight drawings from "The Occult Lovecraft" as well as the five from "The Fire-Fiend", which was the first

book Fabian illustrated. The last twenty-five pages or so of the book does contain various drawings taken from GALAXY and other sources and includes illustrations done for stories by Roger Zelazny and Robert E. Howard as well as many others. Although the spiral-bound collection of Fabian published a couple years ago had a wider variety of drawings, it was printed so badly that it's best forgotten. *FANTASY BY FABIAN* is not a definitive collection of Fabian's work, but is a fine introductory volume to it. I'm looking forward to more.

THE SECOND BOOK OF VIRGIL FINLAY presents more than 120 of Finlay's exquisite black and white drawings with some emphasis placed on the years 1940-42 and 1947-55. This is really incredibly beautiful work! This is at least as gorgeous as the previous hardcover collections of Finlay's work as this man set incredible standards for himself because everything he did was excellent! Throughout his life Finlay produced over 2,800 illustrations in black & white and color, so these collections have only scratched the surface! There are some really awe-inspiring pieces of work here, including an incredible scene from Robert E. Howard's "Worms Of The Earth". There are all types of drawings in here from fantasy to hard science fiction. It's fabulous.

Both of these books feature the highest standards of printing and production.

RATING 10 / JAMES VAN HISE

COMIC CRUSADER STORYBOOK - $8.50 - 168 pages - Published by Martin Greim, Box 132, Dedham, Mass. 02026

Back in the early sixties when I came into comics fandom, probably the most popular pasttime in fanzines was creating original super-heroes. This has still continued to a lesser degree up through the present fandom, and yet those old fandom heroes still seem a little more original and a little more exciting.

The COMIC CRUSADER STORYBOOK brings back not only many of the sixties fanzine characters such as The Eye, Dr. Weird, The Eclipse, Space Guardian and Xal-Kor The Human Cat, but also more recent characters like The Defender, Hyperman, The Shade, and Goodguy as well as totally new characters. Thus this zine not only revives old characters but maintains the tradition which it honors by offering new ones as well.

In the case of the old characters they have been revived and as much as possible continued by the very people who did them in the sixties. In the case of The Eclipse by Ronn Foss and The Eye by Biljo White, we are presented two stories which are brand new but which look exactly like they might have been done nearly fifteen years ago. In one way this is interesting and even nostalgic, but in another way it's a bit sad as we see that these two artists have not advanced their abilities or sharpened their skills in the least. It becomes evident from seeing these two strips that they didn't just fade from the fan scene so much as fandom passed them by. This contrast becomes even more striking when we examine another character revived in this volume. Dr. Weird appears in a new adventure drawn by Dennis Fujitake which captures the spirit of the original adventures quite well and the art is excellent. But Dennis was not the original Dr. Weird artist. In this case the original artist of about ten years ago was unavailable. You see, the original artist of Dr. Weird is named Jim Starlin.

This book also contains art by some professional artists who for the most part have done frontis pieces for various of the characters' adventures. For instance, Tom Sutton did an excellent illustration of Dr. Weird while Neal Adams and Rudy Nebres each did one of The Defender. There is also a fantastic ten page "Mr. A" strip by Steve Ditko which is told completely without captions or dialogue. It shows that when it comes to innovation, Ditko is right up there with any of the new breed of comic artists.

This book operates on a lot of different levels as it presents not only simplistic good guys versus bad guys stories but also some which are a bit more serious and innovative. It really shows the different kinds of comics there can be when people try to do different things instead of just the same thing over and over.

For instance, The Shade and The Hyperman stories are interconnected with a plot involving The Black Terror (a Golden Age comic hero and the only real newsstand comic book character in the book). This story is far more serious in intent and developes into a genuine drama of past meeting present and an ultimate self realization. Would that more comics were written this well (story credit goes to Steve Clement and Martin Greim).

There are also a couple entries on the off-beat side such as "Sorcerer's Apprentice" which is a non-super-hero fantasy by Dennis Fujitake.

This book is an incredible composite of many of the things which fandom is all about; creativity and an alternate form of the comic art medium. Fandom is not just a place to talk about comics but also to do comics and experiment with forms and ideas which the major publishers may be ignoring right now.

THE COMIC CRUSADER STORYBOOK is like a cross-section of the medium itself. It has the silly and the simple as well as the serious and the sublime.

RATING 9 / JAMES VAN HISE

PARSIFAL - $2.00 + 35¢ postage - 36 pages (7 x 10) - Published by Star*Reach Productions, P.O. Box 385, Hayward, Calif. 94543

This full color comic drawn by Craig Russell is an adaptation by Patrick Mason of the second act of the Richard Wagner opera of the same name. What Mason has done is translate the opera into pure story terms complete with the strange and complex characterizations. On the surface it seems a basic sword and sorcery story of the good vs. evil type, but not very far below the surface we see conflicts of characters as their lives are shaped by their nature and their relationship to the god of Christianity. It's quite unusual. For those who fear it's a religious story, that element only crops up now and then and doesn't dominate the scenery.

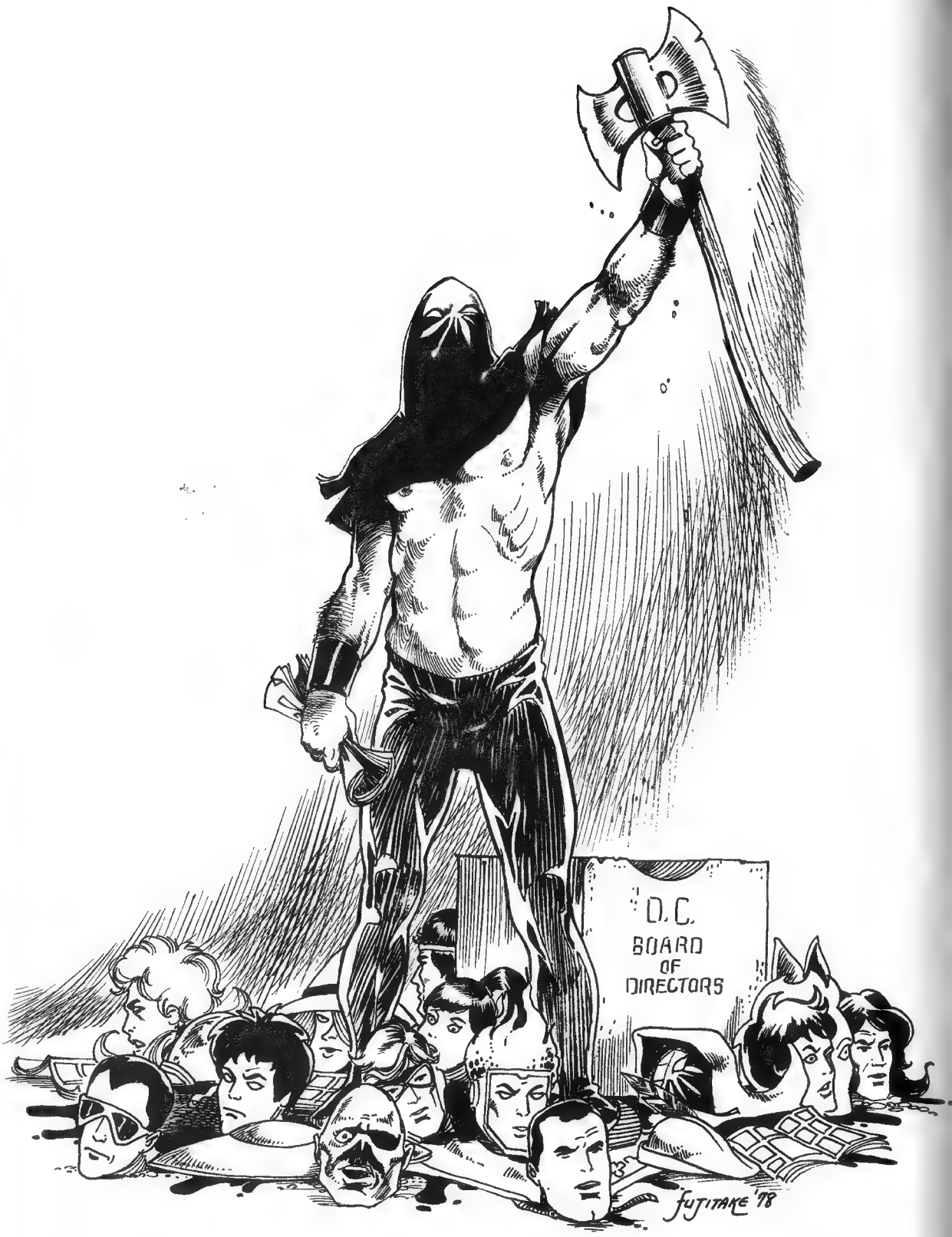
The art by Craig Russell is awesome, lyrical and enchanting, and his coloration is simply beautiful. It's something different in comics, something excellent, and it works!

RATING 10 / JAMES VAN HISE

STERANKO: GRAPHIC NARRATIVE - $6.50 + 50¢ postage - 112 pages - Available from Supergraphics, Box 6381, Wyomissing, Penn. 19610

This book was published by The Winnipeg Art Gallery and written by Philip Fry and Ted Poulos to accompany an exhibition of Steranko's comic book art in 1977. The book may be first and foremost about Steranko's comic art and storytelling techniques, but it is also a book about comic art and how it should tell a story. It covers all his work at Marvel (which is all his comic work up to 1977) and illustrates the text with many examples including a lot reproduced directly from the original art. It is an exhaustive study and as you read it you'll find yourself realizing things and seeing things in the art you never noticed before. This is not just a book for Steranko fans but should be read by anyone who wants to learn more about the comics medium and see that drawing comics is not as simple as some people (including some professionals) think it is.

RATING 10 / JAMES VAN HISE


D.C.
BOARD
OF
DIRECTORS
FUJITAKE '18

COMICS COMMENTARY

BY JAMES VAN HISE

Right after I went to press last issue, a story broke that is probably the most startling event in comics this year. What I'm talking about, of course, is what has come to be known as the great DC purge. In June the D.C. board of Directors were aprised of the fact that D.C. has been losing seven million dollars a year for the last nine years. This was confirmed on more than one panel at the San Diego Con by several writers and artists in the industry. The reason it took so long for this loss to come to the attention of Warner Communications is that even several million dollars a year is only a drop in the bucket of Warner Communications, D.C. being a very minor holding of that company. Why does D.C. even still exist, then? Because of the merchandising and profits from the licensing of D.C. characters to toy companies and film studios. You can't license merchandise for characters which no longer appear anywhere, thus the comics keep the merchandising alive and the merchandising keeps the comics alive. But this relationship is so precarious that the board of directors could not see the point in expanding the comics line when most of them already sell so badly. Thus the experiment with the 50¢ book was cut short before any results could be seen and virtually any title begun or revived in the last year to eighteen months was cancelled. For a couple days even the company's namesake, DETECTIVE, was cancelled until Jeanette Kahn argued it back into existance as a dollar comic carrying on the old BATMAN FAMILY material. The story about the "new distribution" method is basically just D.C. attempting to make the best of a bad thing. The regular comics are now just the same nickel more for nothing more instead of the more logical method of offering more material for the inflated price. Comics have consistently sold worse and worse as the price has been raised higher and higher. Once part of the throwaway culture, they are now too expensive to buy casually and just discard. To survive, comics needed the long term results the 50¢ book experiment might have provided. Merchandising is a short-term solution used by people who really don't care whether the comic book survives or not. Most people working within the industry right now don't see a future for the comic in its present form and have no idea what form it will take. When comics charge more but deliver only the same as before, people buy less and are more careful about what they do buy. When comics were 15¢ and 20¢ you could afford to buy most titles, but at 35¢ and 40¢ that's a luxury of the past. At least the dollar comics offer all new material and no ads. The only good thing that might come out of this is that the stands will not be flooded with titles and so some will sell better, although this will help Marvel more than D.C. since Marvel did not cut back on anything. The one thing this has definitely done is curtailed experimentation on D.C.'s part unless it's as a backup feature in a dollar comic. The issues of SHOWCASE which were to feature Deadman and The Creeper will appear in ADVENTURE and WORLD'S FINEST as extra long installments of those features. SHADE, THE CHANGING MAN is gone forever as Ditko refuses to continue the feature as a 6 or 8 page backup somewhere. So maybe your favorite titles weren't cancelled in the cutback, but you can be assured that it will be a long time before you have the chance to have any new favorites at D.C.

On an equally depressing note, I learned recently that the reason that Reed Crandall no longer works in comics is that advancing age has robbed him of the ability to draw. He now works in New York as a night watchman.

For the last few months I've been following with increasing awe a comic which has changed overnight into the most exciting title on the stands. The name of this sleeper is the X-MEN! The team of John Byrne and Terry Austin, along with the fantastic writing of Chris Claremont, has achieved heights with this comic that haven't been matched since the days of Roy Thomas, Neal Adams and Tom Palmer. The imagination, the execution, everything is top drawer. But there's only one thing that bothers me. Whenever a comic gets this good that I literally hunger for each new issue, something invariably goes wrong. It's like a curse which falls on it because I like it. The fact that I've now said I like it this much now means that it's only a matter of time before they change it or cancel it.

I was in a comic store a couple weeks ago when I ran into Gary Brown. He asked if I'd been following JONAH HEX recently and I said I hadn't. He recommended I check it out, so I did. The first new one I read was the JONAH HEX SPECTACULAR. The thirty-page story written by Michael Fleisher and drawn by Russ Heath (long one of my most favorite artists and perhaps the most underated in fandom!) is perhaps the most unusual and unsettling story I've ever read in a comic. When was the last time you saw a comic use a special to jump ahead to the hero's declining years to present a tale not only of the character's shocking demise, but to portray equally shocking events which befall the character after his demise. It is perhaps the most brutally realistic story I've ever read in a comic, and for that reason I predict that DC will receive a barrage of hate mail regarding it. As for myself, I regard it as one of the most important stories ever done in the comics medium. It is frank, and it is real. The characterizations are realistic and fascinating. It took great courage to do this story, but even more than that, it took uncanny insight. Comics have long attempted to avoid and circumvent the harsher realities of life, choosing melodrama as opposed to real human drama. JONAH HEX has been regarding as a prize for a writer to do because of the chance to handle realism in a medium which thrives on fantasy. Comics have had their moments before when realism was attempted (Ditko's Spider-Man, Adams' Green Lantern/Green Arrow) but they were inevitably abandoned as being too heavy, too depressing. But shouldn't comics be able to handle all kinds of themes?

STEVE DITKO: SEARCHING FOR HIDDEN MEANING...

By John Springs

I have loved Steve Ditko for as far back as I can remember. Three simple syllables spell his name, but the mere sound conjours images of subtle chiaroscuro (Dr. Strange), pure Americana (Spider-Man) and the frustrated artist becoming himself and forever evolving and growing (Shade).

To write about him as I know him from his work is perhaps the most difficult thing I have ever attempted. He has genius which outshines just about anyone in comicdom at the present time. This mysterious stranger, the prima-donna of the artworld, or rather comicdom, adds so much to his personality. He has created himself just as skillfully as he created any of his characters on the drawing board.

Artwise, Steve Ditko is flawless. His study on anatomy (both human and animal) is perfect. But then why do I get people writing to me saying, "Sometimes I just wish he'd learn to draw..."? Maybe he has evolved too quickly for us, mere primitives, to fully understand and admire. Maybe. Maybe we've become so used to run-of-the-mill mediocre talent we've accepted it as gospel.

I like his art. Too often writers have analyzed and plucked and poked into an artist's work and failed to behold the true beauty of something as simple as an ink drawing.

Still, I get the feeling that he is forever disguising his own work.

"Tales of the Mysterious Traveler" was Steve Ditko using imagery. American-gothic, stark and elongated angles. Here we learn he has a love of gothic macabre; the threatening host stands transfixed, surrounded and reveling in his own element, straddled between deep southern American bleakness and 1930's Universal horror movie sets. The book works for all its dank lamp posts and flitting newspapers caught on low whirlwinds like phantoms. One particular story, "Mr. Everiman" is almost a satire on 50's American television. The images are depressing bright such as television, but works so much better in black and white.

Gradually and sadly, Steve Ditko grew into other phases. His space tales seem uneasy and don't seem to run as smoothly graphically, which is strange because he handled a great deal of space adventures up to the present day, and obviously enjoys doing them. His hint of gothic fails to capture the size and splendour of outer space, and I refer always to this period as the "doldrums".

It was time he produced something to really show off his art skill to the best advantage. *Spider-Man* did just that. Now we lose those huge areas of greys and blacks that he had adopted and used till exhaustion. Spider-Man is the best loved and most well-known of all comic strips anywhere. So much has been written on Spider-Man that there is hardly anything to add. Here we really get to know Steve Ditko. His almost rubbery Spider-Man is slender and muscular, but not "bodybuilder muscular". His feet bend and shape to the contours of the wall, and his fingers curl and recoil at impossible angles. Either that or our intrepid hero is happily donning his 1950's de-mob suit and looking dismayed and beaten at any pull-down remark Flash Thompson throws at him. Stan Lee worked the script well, and half the credit must go to him. He holds back where others wouldn't. When Steve Ditko left, I stopped reading Spider-Man. He had left at the right time. Had he continued, Spider-Man would not be the classic it is today.

The American teenager saw himself in Spider-Man. It became a comicbook "Peyton Place", and they gobbled up what they could of him on the newsstands. Marvel never had it so good, and they never will again.

Ditko saw his goals and he strived for them. Now he was more subtle in his art, and when *Dr. Strange* came along, we saw that he had mastered his love of gothic, and also had adopted something totally original in decor; the Eastern look. The evil vibrates on the very page! Again, it works very well in black and white. (In England, "The Avengers" weekly of some years back reprinted Dr. Strange using black and grey tints. How often the American books ruin excellent artwork by the holy law of "colors-make-it-automatically-better.")

We've seen so much of him. He is a unique man, with styles and techniques that vary so much we loose track. The Warrens, one of his few attempts at using the wash, and drawing with a brush! His French bondage strips such as "Phylis", large painfully drawn figures with people who look like older versions of Peter Parker being subjected to the whims of over-sexed, stocking-clad older versions of Betty Brant.

What of the present day?

Mr. A and *The Avenging World* are now drawn in the particular fashion of the time. Basic graphic. Before he had tried pop-art cartoons (late 1960's), but they were bland pencil-faced imitations, and not to compare with their beloved ancestors. *Mr. A and The Avenging World* was Ditko the artist sketching from life, but still applying the golden rules of comics. It has to remain a comic no matter the disguise.

His latest work, *Shade, the Changing Man,* is a fresh return to space adventure, and we see how he views the world. He is not a spectacular artist, therefore we settle down and read Shade aware and tolerant of his deep conservativeness. Rac Shade is Steve Ditko's ideal hero figure. Alas, he may not become the classic Spider-Man has, nor may he be highly regarded by the SF comic buyers who now want nothing less than HEAVY METAL, and who may read his efforts on SHADE as a courtesy to him.

Whatever he does in the future, there will still be an audience who remembers his golden days, and is ready to receive anything he may produce with anticipation. I for one will.

People these days seem to always be on the lookout for the hidden meanings and emotional drive of the artist in question. What do we need from it? Steve Ditko lives in his work. He refuses to grant interviews and therefore he gives people like me a chance to write my own views and add to his mystique.

Whatever happens, and as long as comic books still stand out bright and glossy on newsstands, there will still be only one Steve Ditko.

SPIDER-MAN

THE HORRORS OF BRIAN DePALMA

Part Two

BY MARK BURBEY

THE FURY, DePalma's latest release, is a good film, to be sure. But is also a rather uneven one at times. It is certainly a much better film than *SISTERS*, with much better writing and acting, but it doesn't quite compare with *OBSESSION* or *CARRIE*. As I said earlier, *CARRIE* is just about a perfect movie. *THE FURY*, on the other hand, would have had to have been somewhat different to be perfect.

Advance publicity for *THE FURY* had people believing it would be very much like *CARRIE*, mostly because it would again deal with telekinesis and various other superior mental powers. But except for the fact that both films share the same director using many Hitchcockian camera techniques, *CARRIE* and *THE FURY* are as different as night and day.

I like *THE FURY* very much. I think it is an extremely entertaining and exciting film. As thrillers go, it is heads above just about anything of recent memory. The direction is, for the most part, superb. DePalma especially seems to have a particular knack for directing women; he succeeds in extracting their finest performances.

The main characters in *THE FURY*, specifically, Peter Sandza (Kirk Douglas) and Gillian Bellaver (Amy Irving) are very clearly defined, and it is very easy for the audience to "come to know" them. Unfortunately, it is the people around Peter and Gillian that remain in a foggy shroud; they're allowed to peek through it from time to time, but they never really get an opportunity to show much more than their superficial personalities. The only other character who really gets explored is Childress, the heavy, played in a marvelously evil fashion by John Cassevetes.

With *THE FURY*, the trick is to have read the book first. Doing this, of course, spoils most of the surprises that periodically arise in the film, but you'll have no problem spotting a number of characters who have rather large roles in the book, but who are reduced to mere walk-ons in the movie. For example, Gillian's parents played a rather important part in her story, but only her mother appears in the movie, and then only briefly. Gillian's friend, LaRue, has a fairly large role in the book as well, but only appears in a few scenes at the beginning of the film. Further, there are many characters from the book that don't appear in the movie at all. Granny Sig, for example, is a bizarre employee at Childress' PSI Institute, who happens to be a blatant transvestite (this character, however, didn't seem terribly important or useful, anyway).

In the book, the story is somewhat more complex than it is in the movie. Basically, the plot of the film goes something like this: Robin Sandza and his father, Peter, are somewhere overseas discussing his going to a special school in Chicago. Robin has special mental powers, as yet unrefined. Childress, Peters long-time friend and associate in a secret service organization, has other plans for Robin, and arranges to have Peter killed in a sneak guerilla attack. Robin sees his father seemingly killed, and Childress takes Robin into his care. Childress plans to use Robin and his powers as a weapon, one that neither the Russians or the Chinese or anyone else has. Time passes, Peter isn't dead, and he's looking for Robin. Childress knows Peter is alive and he's out to kill him. Enter Gillian Bellaver, another teenager with powers similar to Robin's. Gillian, though, has the uncontrollable ability to make people bleed, and seeks help at the Paragon Institute, where Robin once stayed as well. Peter has a girlfriend named Hester who works at the Paragon Institute, and eventually, Peter, Gillian, and Hester all get involved in the search for Robin.

In the book, there is somewhat more to it. First of all, Gillian and Robin are psychic twins; they attempted to be reincarnated and born at the same time to the same mother, but there was a problem in the delivery, and one of them had to quickly seek another womb from which to be born. Through their early years, they met quite often in the spirit world via astral projection. Most of the book takes place when Gillian and Robin are both around twelve years old; in the film, they seem about eighteen, or so. Also, there was a very interesting plot twist involving Childress placing post-hypnotic suggestions in the minds of Peter and Robin; from the time Robin could talk, he and his father had a thing where they'd call each other Commander and Skipper, and Childress uses this as a device to make them kill each other. I'll discuss this further later on.

Most of the major deaths in the movie differ significantly from the book. In the book, Hester has her brains blown out by close friends who are actually spies; in the movie she's struck by a car out of control. The scene in which Gillian kills Childress is also quite different in the movie. I will discuss this later, also.

The only major and truly noticable problem with this film is a number of gaps-in-logic . Two immediately spring to mind; one at the beginning, the other near the end.

The first follows the beach attack in which Peter is seemingly killed by guerillas. What happens is this: Peter manages to elude the guerilla's gunfire and attempts to escape in one of their small, inflatable boats. But he's spotted by one of the remaining guerillas, fired upon, and the small craft explodes in a fireball. Moments later, as we see Childress being handed a film of the whole thing (the film is later used in Robin's mind-control treatments), we also see Peter crawling up on the rocks below. He's bruised, his clothes are torn, but he's very much alive. He takes a gun, belonging to a dead guerilla lying face down in the water and fires upon Childress. Childress falls, his left arm maimed for life, and Peter disappears behind some rocks. The gap in logic is, where did Peter go? Why didn't anyone go after him? Puzzling? Indeed.

The above sequence, however, is minor compared with what I'm about to discuss. To refer to this following seene as a gap-in-logic would be an understate-

Childress (John Cassevetes) and Gillian (Amy Irving) from THE FURY.

ment. This sequence, though, the second to the last in the film, is probably one of the most important in the story.

Peter and Gillian find the PSI Institute where Childress is keeping Robin. They get inside, and after some scuffles and arguments and so forth, Peter finally finds and confronts Robin. Robin, however, is highly unstable and emotionally and mentally disturbed. He has levitated himself into the air, hovering at the ceiling, in a dark room (where he just killed Susan Charles, played by Fiona Lewis, his lover and an employee at PSI.) In the book, Robin displays no such power. Peter enters the room with a flashlight. The words that pass between them are exactly as they are in the book, minus the bit with the post-hypnotic suggestions about the Commander and Skipper nicknames. In the book, it is the utterance of the word *Skipper* that makes Robin attack Peter; in the film, it seems that seeing his Dad's face is enough. In both the book and the movie, Peter and Robin fall through a window, Peter clinging to the roof, and Robin dangling over the edge hanging on to his father's arm. In the book, Robin Says, "Help me, Commander!" and Peter lets him fall to his death. In the movie, Peter is helping Robin up and Robin attacks him, at which time Peter releases him. In the book, Childress grabs a gun, screaming at Peter for killing Robin, and fills him with lead. In the film, Peter looks down at his dead son and pushes himself off the roof.

But to explore the monumental gap in logic I mentioned earlier, we have to take a step or two backwards, back to the moment when Robin is floating at the top of the room when Peter walks in. Okay, Robin is hovering, he swoops down, attacks Peter, and they both go out the window. Robin is dangling over the edge, clinging to his father's arm for dear life. Why doesn't Robin merely levitate himself up? There are any number of reasons one can contrive, such as Robin was insane, or scared by the possibility of falling, forgetful, etc. But the fact remains that visually, on the screen, this blunder comes off looking like a tremendous blunder. First we see Robin floating. Then seconds later, we see him in a situation where his power to float could save his life, and he doesn't use it. Confusing? To say the least.

Finally, the scene which follows the above sequence is the scene in which Gillian has her ultimate and expected taste of revenge and retribution, and deserves discussion.

This scene ends the book as well, but where the deaths of Peter and Robin are done better in the novel, DePalma does a better job of killing off Childress. The scene in both the book and the film is set up thusly: Just about everybody except Gillian and Childress is dead. Childress has told Gillian in so many words that she will be taking Robin's place. In the book, Childress leaves Gillian alone in another room while he takes a bath. In the movie, Childress is in Gillian's bedroom at PSI when she awakes the following morning. They talk about the preceeding events and Gillian leads Childress to believe that she is willing to go along with his plans. In the book, Gillian sneaks into the bathroom where Childress is bathing, throws a sheet over his head, pushes him under the wa-

ter and bleeds him to death. In the film, Gillian allows Childress to comfort her by caressing her, and she kisses his eyes, thus blinding him. Childress stumbles around the room for a minute or two, then Gillian uses all her power (plus Robin's; before he dies in the film, Robin apparently transfers all his power to Gillian) to push and pull at every fiber of his body until he literally explodes from within.

I happen to like DePalma's version better. I think it would have been a rather lackluster finale if all Gillian did was drown Childress in his bath. But the exploding Childress is what will now be referred to as a *DePalma Ending*, especially after the shock ending in *CARRIE*. *THE FURY's* shock ending is just as satisfying as the one in *CARRIE*, but *CARRIE's* "DePalma ending" is slightly better because the audience has no idea it's coming. Everything is very sweet and dreamy, the music is soft, Susan Snell is placing a bouquet of flowers below a sign that rests in the middle of Carrie White's otherwise empty lot, then WHAMO! The audience jumps through the roof. Up comes Carrie's blood-covered hand, clutching Sue Snell by the wrist. But in *THE FURY*, once Childress starts trembling, you know something big is going to happen within the next few seconds. DePalma makes the audience wait for it, wondering what it is that will happen, and when it finally comes, they're amazed.

In a recent issue of *STARLOG*, DePalma explained how they made that final sequence look so realistic. "Aha! That's the old watch-one-hand-and-do-the-trick-with-the other bit. The whole concept of the way we did it was to lead up to a point where John is trembling all over. When we reached this point, we substituted a dummy John. When Cassavetes reached that crucial position, he knocked over a lamp with his elbow. The lamp falls toward the camera, across the screen. There are four mirrors on the lamp, so light is reflected directly into the camera. We stopped the camera, put the dummy in the same position and knocked over the lamp again. The mirrors flash and the lamp hits the floor. We cut the film between the falls of the lamp. The audience's eye is drawn towards the falling object for an instant. While they're looking at the lamp, their eyes are off John and/or the dummy. When the finished scene is shown, they think 'Jesus God! They just blew up Cassavetes!'"

The things I've discussed so far take place mainly at the beginning and the end of the film. What happens in-between is, for the most part, superb. First of all, the atmosphere of realism and the ominous mood combine to make a very enjoyable kind of suspense. Though screenwriter John Farris has distilled his own novel to the point where only the most important characters remain and only the most integral storylines are explored, the story itself is very clear and solid. Robin has been kidnapped to be used by Childress as a weapon of sorts, and his father sets out to find him. Combine that with the story and plight of Gillian Bellaver and you've got your classic ESP-action-suspense-horror-chase thriller.

One notable thing about *THE FURY* is that it is so superbly acted. Kirk Douglas and Amy Irving deserve special praise for their intense performances. The last time I saw Kirk Douglas was in his own *THE POSSEE*, and perhaps due to the nature of the story, he just seemed to have so much more energy in *THE FURY*. Amy Irving is just starting out in the industry. She's unrefutably attractive and appears as though she feels entirely at home and at ease on-screen. Probably the perfect adjective that would describe Amy to a T is *unique*. She is similar to other actresses, but there is no one quite like Amy Irving.

I was especially glad to see Carrie Snodgress making her screen comeback in *THE FURY*. She is perfect as Hester, in looks and mannerisms. Most of Andrew Stevens' roles in the film comes toward the end, but he seems equally as perfect as Robin. One reviewer went so far as to say he was *too* perfect, whatever that means. Andrew is particularly adept at portraying angry, frustrated young men, which is certainly what Robin Sandza is.

What is often unusual in modern horror films and

Carrie:

Quality fright flick with no bluebird ending

By BILL von MAURER
Miami News Entertainment Editor

If it doesn't end up by becoming a so-called cult movie, "Carrie" at least will go down in box office history as the perfect Saturday night date film.

True, that latter destiny is hampered by an R-rating which means that a lot of school-agers will be handicapped in seeing this horror movie that centers around, of all things, a high school senior prom.

Horror/occult films, of which "Carrie" is one, usually have several things going against them - rotten performances by a cast that knows what it is doing is ridiculous and equally bad writing and plot lines that only the most indulgent filmgoer can swallow without feeling cheated when he walks out the exit.

"Carrie" suffers from none of these failings. Sissy Spacek as Carrie White and Piper Laurie as her flippy, sin-killing mother give superb performances in this quality fright flick based on a novel of the same name by Stephen King, who also wrote a second novel, " 'Salem's Lot" that comes in a shiny black paperback cover with a single drop of red blood on it. It's about vampires in Maine, poor dears.

We've all met Carrie, the school wallflower, the oddball misfit, the walking practical joke. Instead of sticking her pigtails in the ink well, you want to shove her whole head in. Pure savagery, but almost everybody had a taste of it when they were school children and some had more than their Ditter share.

Carrie White falls in the latter group. Mother White is a religious fruitcake with more hangups than Freud had couches and all of them tied to one giant repression - SEX.

Mom's solution to Carrie's advance into womanhood and eventually — ugh! — sex is to light more candles in their weird, weird house with the velveteen tapestry of the Last Supper on the walls other objets de piety.

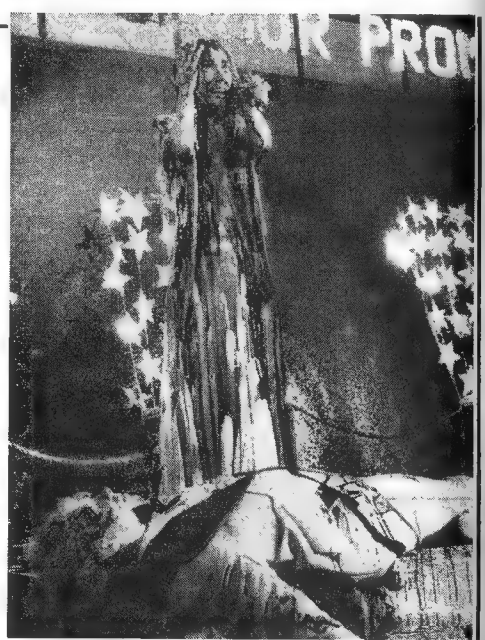
She also chunks Carrie into the "prayer closet," the better to contemplate the crime of maturing into what God intended, but Mother doesn't seem to think about that — or want to.

In the meantime, those carefree, happy school chums back at Bates High are cooking up an evil twist to the Cinderella legend with Carrie as the star. They see to it that she is made queen of the senior prom, fix her up with the school's most handsome jock, and then ... and then ...

But it's not fair to give away what evil lurks in the hearts of America's fresh as a daisy senior high school milk and Ovaltine & senior girls. That would deflate the horror of this exquisite genre movie that rises handsomely above the genre. Suffice it to say that the prom scenes will wrench the hearts of many an older moviegoe whose own high school days may copainfully and vividly alive so sensitively has director Brian De Palma (Obsession") brought them alive. Make "Carrie" a canfidate, too, for the perfect Thursday night Mom and Dad's night out movie.

Carrie, bless her, is not exactly helpless after the onslaught upon her tender, shy heart. She is in fact a psychic with powers that could make Uri Geller blanch. She can move inanimate objects around at will and she does so with a vengeance, upsetting cars full of classmates and visiting other terrors on the Get Carrie Clique until they wish they had never given those pigtails, figuratively speaking, that first yank.

This is a tale of blood and murder with no bluebird ending, we feel safe in telling you. In fact, the movie's final scene wrenched a shriek from the audience that has to be the catharsis of the year.



Carrie (played by Sissy Spacek) is horrified, and her escort, Tommy (played by William Katt), lies unconscious, both drenched in blood by scheming schoolmates, after they'be been crowned King and Queen of the school prom in "Carrie."

thrillers is an audience that is made to feel sympathetic about the characters. Usually, in the hands of a lesser director, the characters will be nothing more than objects that he manipulates to tell the story. DePalma, however, through amazingly economic means, manages to achieve immediate audience identification and empathy. From the very start, Gillian is shown as a bright, attractive girl who happens to be somewhat of an outcast among her particular circle of apparently envious schoolmates. She also has very little parental guidance, as her mother is always traipsing from one corner of the world to the other. Douglas and Snodgress through various scenes and bits of dialogue are shown as very nice and likable people. One scene in particular takes place on the roof of a building, in the back of a Volkswagen bus, where the two of them spend the night. The conversation that takes place the morning after is especially tender, and aided by a beautiful piece of music by John Willaims floating in the background, the audience can't help but like the characters.

John William's score for *THE FURY* is a marvelous work of music. Though bits of Herrmann come through at times (either for DePalma's benefit or at his request), Williams most certainly has a style and sound of his own, just as Herrmann did. (Much of Williams' *FURY* score sounds amazingly like Herrmann's score for Hitchcock's *TORN CURTAIN*. Even more interesting is the fact that Herrmann's music for *TORN CURTAIN* was never used in the film, and only recently was recovered from limbo by composer/conduction Elmer Bernstein.) Several segues sound just as though they could fit right into *STAR WARS* or *CLOSE ENCOUNTERS OF THE THIRD KIND*, the same as many bits and pieces of Herrmann's music sound similar enough to interchange. It's like an author's style of writing; it's always there.

Also, DePalma seems to have really developed a sense of how to combine film and music, making one play off the other. In *THE FURY*, the scene in which Gillian awakes in the middle of the night, walks into an empty bedroom elsewhere in the Paragon Institute, and envisions a past conversation between Robin and Susan Charles, his lover, seems as though DePalma and Williams got together and discussed how the scene and the music would fit together, collaborating, as it were. I'm sure this is what they did. The symphonic climax that accompanies the exploding Childress strikes me the same way.

Many critics, mainly those who write for local newspapers (particularly the Miami newspapers) seem to be missing the entire point of the picture. It's purpose is to be simply an entertaining thriller, but instead they concentrate on DePalma's somewhat liberal use of blood. I personally don't mind a bit of blood-spilling when it's done for a purpose, but some people seem to be turned off by it, even within a fantasy framework. If these critics have read the book, they would have known how less bloody the film is. To give you an example of what I mean, and a taste of John Farris' powerful style, I offer the following passage from the novel, *THE FURY:*

(In the book, Hester is murdered by two "friends" who are really spies. She and Peter are deep-frying chicken in her apartment. Peter is in the kitchen when Hester's brains are blown out in the living room. Peter bolts from the kitchen, splashing the two friends with the potful of hot grease.)

Miles caught the worst of it, full in the face, but Meg was sufficiently splattered to ruin her aim. Her second shot was a clear miss as Peter swung all the way around and smashed in the left side of her face with the pot. Miles, rooting in the carpet, made ghastly pigyard noises. His eyes were poaching in their sockets from the heat of the seared-shut lids; half his head had been flash-cooked to the bone.

Brian DePalma has progressed quite a bit since doing pictures like *HI, MOM!* and *GREETINGS*. *SISTERS* was only made five years ago, and since then, DePalma has developed tremendously. DePalma does indeed have the power, and that power is going to continue to grow in intensity. With Hitchcock making a film only once every two or three years, it's DePalma who is filling the gap with quality thrillers.

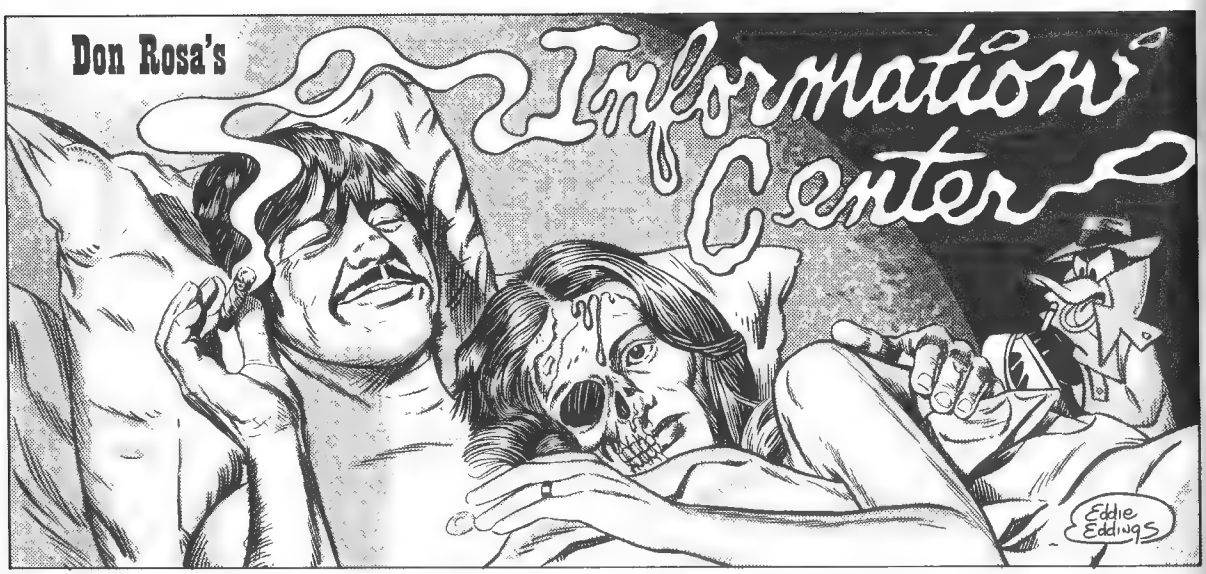
As far as what DePalma's next film will be, it will not be *THE DEMOLISHED MAN*, as previously reported. An update in *CINEFANTASTIQUE* reported that Frank Yablans, who had been the producer who was to make the film, has decided otherwise. It is not, however, exactly "on the shelf." DePalma said, "John Farris. . . is working on the script and when we finish it, we will make a deal with someone. Many people are very interested in it."

Adapted from the novel by Alfred Bester, the story takes place in 2301 A.D. when many people have greatly developed their extra sensory perception. Crime has all but disappeared since it is virtually impossible to hide one's feelings of guilt. The main story is about one man who tries to develop the perfect murder in this type of society.

When asked by *CINEFANTASTIQUE* how he intends to dramatize mind-reading in the film, DePalma replied, "It will be images, like silent movie making all over again. We might use some words, but not in direct sentence or dialogue form. We will use key words like images; more of a collage film."

Meanwhile, DePalma will be working on two other films. One is a low-budget ($125,000) satire entitled *HOME MOVIES*, about a boy who is collecting evidence against his father for his parents' divorce case. He is making this one with the students from a film class he teaches at Sarah Lawrence. The other is a big budget thriller called *FAIR GAME*. DePalma is making this one for Paramount, as a "very bizarre story of a man accussed of a murder he did not commit, but in solving the murder, he learns that he is indeed the guilty party."

Production was set to start August 1st.



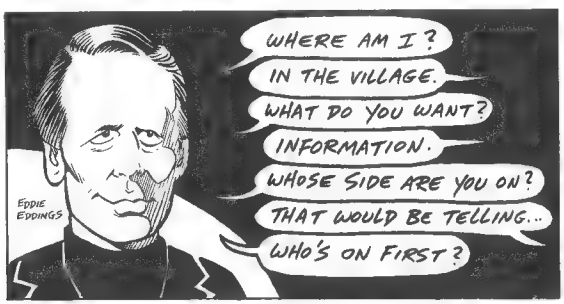
I SEEM TO HAVE MANY READERS WHO ARE "Prisoner" FANS. THE FOLLOWING IS A LETTER FROM ONE OF THEM...

Dear Don,
I know what a great fan of "The Prisoner" you are, so I've listed below the four (4) episodes they never aired in the United States:

EPISODE #18: "Git On Back Heuh (or Never Can Say Goodbye)"
Opening scene: McGoohan is seen driving down a deserted country highway in a pink and blue speedboat (notice the inconspicuous symbolism). His mind flashes back to the bizarre events that have recently transpired. McGoohan examines his wallet whereupon he finds a photo of a butler spraying gas. His head starts to spin; he loses consciousness. When he awakes, he is back in the Village. He is told it was all a dream and is beaten within an inch of his life. Rod Serling can be seen peeking through the window.

EPISODE #19: "I've Got the Music In Me"
Extensive efforts are made to convince the prisoner that he is John Travolta. Through a sophisticated brainwashing process, his speech is changed, he walks in rhythm, and he boogies at a fake disco in the evenings. He doesn't try to escape...but number 2 does!

EPISODE #20: "Happy Birthday (Part I)"
Realizing there are no children around, number 6 tries to impregnate women by throwing puffed rice, mixed with soy bean, in their eyes. A huge, white, amorphous ball chases number 6 for the final 42 minutes of the show.



EPISODE #21: "Happy Birthday (Part II)"
This has to be truly one of the most shadowy and allegorical of all the previous episodes. For the entire program, the monstrous white ball (which they affectionately call 'The Rover') is seen smothering number 6.

...Well there they are! I knew you'd be excited! Feel free to use this information in your IC column.

B.C.N.U.
Eddie Eddings

P.S. Don't have me followed.

* * * *

RICHARD CENTOLA -- Barrington, New Jersey
---WHAT CAN YOU TELL ME ABOUT THESE CHARACTERS: BOZO THE ROBOT, WILL O' THE WISP, THE CLOCK, GOLDEN LAD, MIGHTY MAN, OR YELLOW JACKET???

Not having all that many pre-'48 comics, all I can tell you of is these characters' appearances...
HUGH HAZARD AND HIS IRON MAN BOZO THE ROBOT were in "SMASH" #1-41 (Aug '39 - March '43) from Quality.
THE CLOCK showed his face in "FUNNY PAGES" #6-11 ('36-'37), "FUNNY PICTURE STORIES" #1 & #2 ('36), "DETECTIVE PICTURE STORIES" #?, "KEEN DETECTIVE FUNNIES" #1,2, & 9 (?), "FEATURE" #3-31 ('37-'40) and "CRACK" #1-35 ('40-44) from Centaur and Quality.
GOLDEN LAD was in "GOLDEN LAD" #1-5 ('45-'46) from Spark Publications.
MIGHTY MAN AND SUPER ANN were in "STARS & STRIPES" #2 (#1)-6 and "AMAZING MAN" #5-26 ('39-'41) from Centaur.
YELLOWJACKET appeared in "YELLOWJACKET #1-10 ('44-'46), "TNT" #1 ('46) and "JACK IN THE BOX" #11 ('46), printed by Frank Comunale (A forerunner of Charlton).

---WHO WERE REX HART AND BOB COLT? THE PHOTOS ON THE COVERS OF THEIR COMICS SEEM TO INDICATE THEY'RE TV OR MOVIE STARS.

When a comic company can't get the rights to the comic adventures of anymore TV or movie stars, the next best thing to do is <u>create</u> phony ones to fool the

little buckaroos. "REX HART #6-8 ('49) from Marvel and "BOB COLT" #1-9 ('50-'52) from Fawcett were figments of the editors' imaginations. At least I can't find a single reference to either of them in my not-small reference library. There were other phony movie-cowboy comics from Marvel, such as 'TEX TAYLOR' and 'TEX MORGAN' comics. One interesting thing on the cover-photos of some 'TEX TAYLOR' issues is that the big He-man cowboy seems to be posing with tiny toy guns! Well, phony guns for phony stars.

---WHAT WAS REPRINTED IN I.W./SUPER'S 'DANGER' #16, 'TOP DETECTIVE' #9, 'WILD BILL HICKOK' #10 & 11, 'WESTERN ACTION' #7, and 'WILD WESTERN ROUNDUP #1?

I can't pinpoint 'em, but 'DANGER' #16 reprinted some issue of 'YANKEE' (#2-4?), 'TOP DETECTIVE' #9 reprinted a 'YOUNG KING COLE' issue, 'WILD BILL HICKOCK's' were reprints of 'WILD BILL HICKOK' (Avon), strange as it seems. 'WILD WESTERN ROUND-UP' #1 was from an old 'KID COWBOY'. 'WESTERN ACTION' #7 was...?

---HOW ABOUT A KEN BARR INDEX???

Until someone sends in one, all I can say is that most of Barr's work appeared in his native Scotland until he came to the states to work in animation, pulp covers, dust-jackets, and on stuff from Warren, D.C. and Marvel. He also did one of the one-sheet posters from the movie THUNDERBOLT AND LIGHTFOOT. Also, he is not to be confused with George Barr who is another fella' altogether.

---DID 'THRILLING' #70-80 CARRY SUPERHERO OR CONTINUING CHARACTERS OF ANY TYPE???

No superheroes, but a spattering of continuing characters...carry-overs from earlier issues of 'THRILLING' were JIMMY COLE in #70, PHANTOM DETECTIVE in #70, PRINCESS PANTHA in #70-74, LOUIE LAZY-BONES in #70-73, and KATHY in #70-74. Continuing features within this range were BUCK RANGER in #72-80, BILLY WEST in #75-79, CHESTER in #71-79 and DANNY GLOVER in #76-78. Gosh, that's boring!!

---OVERSTREET'S DESCRIPTION OF 'SUPERMAN' #1 SAYS IT HAS A NEW 2 PAGE ORIGIN PLUS 4 PAGES OMITTED IN ACTION #1 WHICH IT REPRINTS. WHAT'S IN THOSE FOUR PAGES?

It's the first 4 pages of the strip, showing Clark Kent being turned down for a reporter job with the 'Daily Star', Superman saving an innocent lynch victim and seeking out the guilty nightclub singer. ACTION #1 opens with Superman flying (leaping) through the air with the songstress on the way to the law. You can see the full strip reprinted in the book "SUPERMAN, FROM THE 30's TO THE 70's", and the 'ACTION' #1 version in that 'ACTION' #1 reprint issue of 'LIMITED COLLECTORS EDITION' (which in an even more limited edition turned up in some stores as a hardback book) FAMOUS FIRST ISSUE #C-26. 'SUPERMAN' #1 will soon be reprinted in a similar edition.

---DID SIEGEL & SHUSTER DO ISSUES #6 or 7 of 'FUNNY-MAN'? CAN YOU GIVE ME A DESCRIPTION OF THIS CHARACTER?

Uh...I don't know if they did those later issues, I only have a #1 and a #4 which do have their work. "Funnyman" was a unique hero -- he was "Ace Comedian Larry Davis" whose "beauteous manager, June Farrell" one day decided that Larry should put on a zany outfit (big nose, clown shoes, baggy pants, etc) and go out and battle a phony crook as a publicity stunt. When Larry accidentally ended up foiling a real criminal, he decides it was fun, and that he'll continue his career as "Funnyman". You can see Larry Davis as a telethon M.C. in the recent 'SUPERFRIENDS' #5 from D.C. (Funnyman originally ran 7 issues from M.E. in 1948, plus a undistributed pre-publication un-numbered issue in 1947.)

* * *

ROB McAULIFFE--Cromwell, Connecticut
---WHICH 'AVENGERS' ISSUES ARE BY JOHN BUSCEMA AND TOM PALMER???

Buscema worked in AVENGERS #41-44,46,47,49-62,85,105, 121,124,125,152 & 153.
Tom Palmer was in #78,93,95 & 96.
But they worked together on issues #74-77,79-84,94 &97.

IN 'HOUSE OF MYSTERY' #236 THERE IS A STORY BY JACK OLECK TITLED "DEEP SLEEP" WHICH IS AN OUT AND OUT SWIPE FROM A STORY I RECALL READING IN E.C.'S "ADULT TALES OF TERROR ILLUSTRATED" #1, IN WHICH OLECK WAS ALSO A CONTRIBUTING WRITER. DID OLECK WRITE BOTH STORIES? WHY DIDN'T BILL GAINES SUE?

Yeah, Oleck wrote both strips, twenty years apart; so he swiped from himself. Why didn't Gaines sue? Can you copyright a plot and prevent someone from using it with different names and places and specifics, as in this case? Besides that, D.C. comics and MAD (E.C.) are both part of Warner Communications publications. And besides that, Jack Albert probably has his hands full as a defense attorney than to worry about being a prosecuting attorney. Y'think?

Writers who have been working for comics as long as Oleck tend to borrow from themselves. His well-known story "Nightmare" which Neal Adams illustrated in THE HOUSE OF MYSTERY #186 is a better written version of a story he did in an obscure Atlas title in the mid-fifties. In an early issue of WEIRD WAR he "borrowed" the plot of an SF story by, I believe, H.L. Gold concerning an alien ship which A-bomb's the Earth and in the process releases all Earth's vampires from their tombs. The vampires then turn on the aliens. I also don't think Gaines would sue since he and Al Feldstein "borrowed" plots from many SF stories and horror stories for E.C. when they couldn't come up with a plot by themselves. But at least they stole from the best (Bradbury, Lovecraft) and eventually they gave proper credit and renumerations for their "adaptations". So what you sighted is not unusual.

* * *

TODD GOLDBERG -- Philadelphia, Pennsylvania
---WHO PENCILLED THE UNCREDITED STORY "EAGLE'S TALON" IN 'HOUSE OF SECRETS' #91? THE INKS ARE OBVIOUSLY BY WALLACE WOOD, BUT THE LAYOUTS DON'T LOOK LIKE HIS.

There's Wood in there, though I couldn't swear whether it's in the pencils or inks. I don't know who else helped out.

WHICH WAS JULIUS SCHWARTZ' LAST ISSUE OF 'STRANGE ADVENTURES'???

Schwartz' last great issue of 'STRANGE ADVENTURES', even though we're only supposed to "read 'em on the toilet", was #163, April '64. The less classy editor-ship of Jack Schiff began with #164. I remember #163 well because the cover story took place in the middle of a blistering summer even though the comic itself came out in the dead of winter.

* * *

H. KEATING DuGARM Jr. -- Minot, North Dakota
---WHAT COMICS DID RON GOULART WRITE?

I can't pinpoint anything, as usual; maybe someone

else can help out. But Goulart's comic-book credits include MAD and CRACKED (aren't they comic art magazines, after all?) in the late '50s; Dell text pages in the mid-sixties; and for Marvel, "Warlock" and adaptations of "The Invisible Man" and "Dr. Jekyll & Mr. Hyde".

* * *

TELEVISION

I was asked about Bob Dowdell who was Lt. Cdr. Chip Morgan on "VOYAGE TO SEE WHAT'S ON THE BOTTOM", or such. STEPHEN BORER tells me that Dowdell was also in Unca' Irwin's TV movie/pilot "City Beneath The Sea" and was a regular on "STONEY BURKE" in 1962-63 as rodeo performer Cody Bristal. GREG ROBERTSON says Dowdell was seen in a few episodes of "Adam 12" circa 1970-72.

Although many people wrote in to point out the true source of the line: "Democracy is a very bad form of government; but I ask you never to forget it, all the others are so much worse!"...but nyahh on all of you! I happened to recall the facts of the matter on my own shortly after sending in that particular I.C. The line came from the openning of "SLATTERY'S PEOPLE" in 1964.

MIKE VALERIO writes in to tell me that on "Run For Your Life", Ben Gazzara was not afflicted with terminal Diarrhea, as was my guess, but was suffering from a case of chronic myelocytic Leukemia, which is, of course, incurable; there are no appreciable symptoms and the disease can be diagnosed up to 2 years prior to death. I think I prefer my answer. What a way to go, huh?

KEN JACOWITZ sends in some additions to my Alvy (Hank Kimball) Moore index! Alvy was also in the classic "WAR OF THE WORLDS" as well as on TV in "The Dick Van Dyke Show"/"The Case Of The Pillow", on "Twilight Zone"/"Showdown With Rance McGrew", and the 5/27/78 episode of "PROJECT U.F.O."

T.V. HALL OF FAME

FRANK ANDREWS nominates "Free For All", "Many Happy Returns" and "Dance Of The Dead"...all episodes from, naturally, "The Prisoner"!!! Huzzah!

JOE PILLA gets highbrow on us and names the segment of PBS' "Phantom Of The Open Hearth" written by Jean Shepherd.

T.V. THEMES

CHESTER COX --- Shaw A.F.B., South Carolina.
---WHAT WERE THE LYRICS TO THE THEMES OF ABC'S "WONDER WOMAN" MOVIE WITH LYNDA CARTER, ABC'S "WW" SERIES (BOTH OPENING & CLOSING) AND CBS'S "WW" SERIES (ONLY USED ON THE FIRST FEW SHOWS)???

I don't have a recording of the movie/pilot...or any of the closing themes. But here are the two opening series themes:

ABC: (BLAM)
(Chorus:) Wonder Woman! Wonder Woman!
All the world is waiting for you,
and the power you posess!
In your satin tights, fighting for your rights,
and the old red white and blue!
(Chorus:) Wonder Woman! Wonder Woman!
Now the world is ready for you,
and the wonders you can do!
Make a hawk a dove, stop a war with love!
Make a liar tell the truth!
(Chorus:) Wonder Woman! Get us out from under,
Wonder Woman!

All our hopes are pinned upon you,
and the magic that you do!
Stop a bullet cold, make the axis fold,
change their minds and change the world!
(Chorus:) Wonder Woman! You're a Wonder, Wonder Woman!

CBS:
Chorus: Wonder Woman! Wonder Woman!
All the world is waiting for you,
and the wonders that you do!
In your satin tights, fighting for our rights,
and the old red, white and blue!
(Chorus:) Wonder Woman! Wonder Woman!
All of us are counting on you,
and the power you possess!
Putting all your might
on the side of right,
and our courage to the test!
(Chorus:) Wonder Woman! Get us out from under,
Wonder Woman!
Here to fight the force of evil,
and your chance won't be denied!
Woman of the hour, with your super power,
we're so proud you're on our side!
(Chorus:) Wonder Woman! Wonder Woman!
You're a wonder, Wonder Woman!

* * *

STAN MOLSON -- Kitchener, Ontario, Canada
---CAN YOU TELL ME SOMETHING OF THE SHORT-LIVED TV SERIES CALLED "BRANDED"?

Yes...it starred Chuck Connors, an actor I've always rather liked, possibly due to my amazement that such a sensitive performer could arise from the world of professional ("Duuhhh") sports. He was Jason McCord, an Army captain unjustly accused of cowardice during the "Battle Of Bitter Creek" in the 1870's (he was knocked unconscious at the outset, and became the only survivor of the injun attack). The series involved McCord's search for other possible survivors who could clear his name. "BRANDED", ½ hour, NBC, (1/24/65 - 9/4/66); it ran 48 episodes which really isn't "short lived".

---WHO'S THE ACTRESS ON THE COVERS OF THOSE DELL "ANNIE OAKLEY" COMICS OF THE FIFTIES???

That's Gail Davis who was Annie Oakley on the syndicated TV series that ran from '53 to '58.

* * *

MIKE OZANNE -- Rutland, Utah
---JUST WHAT WAS LUCAS McCAIN'S WIFE'S MAIDEN NAME???

Oh...you must be referring to that trivia question I asked in I.C. over a year ago, and never gave the answer to. Watching "The Rifleman" once, I made a

mental note: Lucas McCain's wife's maiden name was Margaret Gibbs. Don't forget it...there may come a time when your very life may hinge on this vital fact. Or, then again, there may not.

* * *

BOB ROWE -- Rochester, New York
---WHAT WAS THE PUBLIC REACTION TO "THE PRISONER" WHEN IT FIRST APPEARED???

As I recall: "Yawn", or possibly, "Duuhh". Even in England where it premiered it didn't fare well. It was planned to have at least 24 episodes but the popularity was so low that they cut back their plans to 17 as they knew their future was limited.

---IS BOB KANE, CO-CREATOR OF THE "COOL McCOOL" CARTOON SERIES, THE SAME ONE THAT THOUGHT UP THE IDEA FOR THAT CERTAIN POINTY-EARED LAWMAN SUPER-HERO???

Yes, and if you've ever heard one of Kane's dull convention speeches, you'd hear him claim to have been the secret creator of "LONGSTREET". Since he tries to take credit for things that other people have done it's uncertain as to how much he really has done! At one con he tried to take credit for creating the Joker and when someone pointed out that Jerry Robinson created the Joker, his reply was, "Maybe so, but I created Batman." His latest trick is referring to any other Batman artist other than himself as "ghosts". "But Marshall Rogers is the best ghost," sez he.

---IS ALAN CAILLOU, "THE HEAD" ON THE "QUARK" TV MINI-SERIES, THE SAME PERSON WHO WROTE SO MANY EPISODES OF "THE MAN FROM U.N.C.L.E."???

Yes. If you read through my old TV indexes for U.N.C.L.E. and other series Caillou wrote for, you'd see that he has appeared in a number of his own screenplays.

* * *

DAVE SIKULA -- Whittier, California
---IS LOU GRANT THE FIRST CHARACTER TO CONTINUE ON IN HIS OWN SERIES AFTER HIS PREVIOUS SERIES HAD BEEN CANCELLED???

Great question! I can think of "PETE & GLADYS" when Harry Morgan continued his "DECEMBER BRIDE" character after it had been cancelled. And "THE AVENGERS" had Patrick Macnee continuing his John Steed from the "POLICE DOCTOR" series. "MAYBERRY R.F.D." carried over a number of "ANDY GRIFFITH SHOW" characters. Also, there's "FOREVER FERNWOOD" continuing from "MARY HARTMAN, MARY HARTMAN".

Though this is a bit different from what you're asking, there are examples when spin-off series outlasted their parents: "RHODA" outlives "MARY TYLER MOORE" as does your "LOU GRANT" (the best new show of the past season), "GOMER PYLE, USMC" outlived "MAYBERRY R.F.D." and "ANDY GRIFFITH". I'll bet there are a few more.

Incidentally, the most interesting thing about "LOU GRANT" is that it's an hour long drama spin-off from a half-hour "sit-com". Another bizarre happening this season had to be Richard Anderson's portrayal of the SAME CHARACTER on TWO SEPARATE SERIES on TWO DIFFERENT NETWORKS! That's one of the oddest oddities of TV history!

---WHY WAS "$100 GRAND" CANCELLED? WAS IT BECAUSE IT WAS FIXED OR BECAUSE THE ARENA SET ONCE FAILED TO WORK AND 2 CONTESTANTS WERE TRAPPED FOR A FEW HOURS???

I doubt that it was crooked, since this was 1963, too soon after the original quiz scandals for anybody to try any new hanky-panky. I dunno' about that "Arena" story, but the quiz only lasted 3 shows. You don't suppose it was because nobody liked it, do you? Sometimes that's a factor. Again, I'm not the guy to go to for "inside information" like this.

* * *

IRA BRAD MATETSKY -- Baldwin, New York
---TV DOSSIERS: "CALLUCI'S DEPARTMENT" AND "LOTSA' LUCK".

"CALLUCCI'S DEPARTMENT": as a CBS executive might have put it, "the zany, madcap adventures of Joe Calucci (James Coco), soft-hearted state unemployment office supervisor who finds himself at odds with the rude and raucous bureaucrats." Other cast members --- Candy Azzara as Shirley Balukis, Jose Perez as Ramon Gonzales, Jack Fletcher as Oscar Cosgrove, Peggy Pope as Elaine P. Fusco, and Bill Lazarus, Rosette Lenore, Bernard Wexler, Judith Lowry, Vera Lockwood and Philip Stirling. Music was by the same guy who screwed up "THE SPY WHO LOVED ME", Marvin Hamlisch. (9/14/73 - 12/28/73).

"LOTSA' LUCK": The zany, madcap adventures of Stanley Belmont, clerk in the lost & found department of the New York City bus lines, who finds himself at odds with Iris Belmont (Kathleen Freeman), his loving but fretful mother, Arthur Swann (Wynn Irwin), his bum brother-in-law, and Olive (Beverly Sanders), Arthur's cry-baby plain-jane wife. A decent show, I guess, but part of a misdirected TV style of trying to make pleasing sit-coms about ugly, depressing people.

* * *

HARLAND RONNING -- Vancouver, British Columbia, Canada
---COULD YOU PLEASE SUPPLY INFORMATION ON THE "LONG JOHN SILVER" PROGRAM MADE IN ENGLAND IN THE LATE 1960's???

The only such show I know of was the "LONG JOHN SILVER" done in 1956. It starred Robert Newton as L.J.S. (he was reprising his role from the Walt Disney film version of TREASURE ISLAND), Kit Taylor as Jim Hawkins, Connie Gilchrist as Purity Pinker, and Harvey Adams as Gov. Strong of Porto Bello. Silver's crew included Lloyd Berrell, Grant Taylor, and Henry Gilbert. This ½ hour series lasted 26 episodes. One interesting note: Another member of Silver's crew, Israel Hands the blind madman, was played by a new guy named Rod Taylor.

* * *

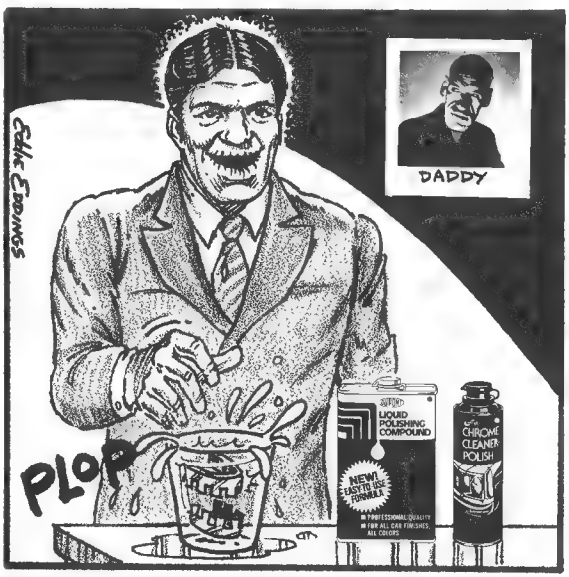
MOVIE HALL OF INFAMY:

BOB ROWE nominates 2 films as all-time stinkers: *GODZILLA VS. THE SMOG MONSTER* and *DIRTY MARY AND CRAZY LARRY*. Actually, it's not quite cricket to nominate a Godzilla movie, since all of Godzilla's charm comes from his silliness in the first place. The worse a Godzilla movie is, the better it is. What?
FRANK ANDREWS was particularly appalled by *IT'S ALIVE* and *HAMMERHEAD*.
A SQUIGGLE wishes to nominate *FLIGHT TO NOWHERE, THE DEADLY RAY FROM MARS, STANLEY, TORSO and THE CAR.*

I received a tall request for indexes to the work of TED CASSIDY and RICHARD KIEL. Data comes from MIKE TUZ, MIKE MINERVA, STEPHEN BORER, DAVID HISSONG JR., WILLIAM HANSEN, and one well-meaning chap who has misguided faith in my ability to read his scribbled signature.

TED CASSIDY, all 6'9" of him, appeared in such movies as *THE HUMAN DUPLICATORS (1964), BUTCH CASSIDY AND THE SUNDANCE KID ('68), THE LIMIT ('72), THE SLAMS ('73), POOR PRETTY EDDIE ('75), HARRY AND WALTER GO TO NEW YORK ('76), THE LAST REMAKE OF BEAU GEST ('77),* and on teevee, Ted was Lurch (the role which he described as having everything from "A to B") on "THE ADDAMS FAMILY" for 2 seasons (9/18/64 - 9/66) as well as the voice of Lurch on the cartoon version, and again in person for "HALLOWEEN WITH THE ADDAMS FAMILY" (10/31/77). He was also a regular on the live action/cartoon series "THE NEW ADVENTURES OF HUCKLEBERRY FINN" and the voice of many other cartoon characters in recent years. Other TV episodes with Cassidy include "STAR TREK"/"What Are Little Girls Made Of" and "The Corbomite Maneuver" (voice); also "GENESIS II" ('73) and "PLANET EARTH" ('74); "THE MAN FROM U.N.C.L.E./"Napoleon's Tomb Affair" (1/27/67), a "GIRL FROM UNCLE" and "LOST IN SPACE"/"The Thief Of Space".

At times I've had a bit of difficulty distinguishing TED CASSIDY from RICHARD KIEL...but there shouldn't be much trouble if they were side by side -- KIEL is 7'2", 5 inches taller than CASSIDY! KIEL's movies include: *THE MAGIC SWORD ('62), EEGAH ('62), HOUSE OF THE DAMNED ('63), BRAINSTORM ('65), A MAN CALLED DAGGER ('68), SKIDDOO ('68), THE LONGEST YARD ('74), SILVER*



STREAK ('76), FLASH & FIRECAT ('76), THE SPY WHO LOVED ME ('77). On TV, KIEL was a semi-regular on "WILD WILD WEST" as Dr. Loveless' henchman Voltair: "The Night The Wizard Shook The Earth" (10/1/65), "...That Terror Stalked The Town"(11/19/65), "...Of The Whirring Death" (2/18/66), "...Of The Simian Terror" (2/16/68). Other TV episodes with KIEL (including "THE NIGHT STALKER"s I listed a couple issues ago) are
"THE TWILIGHT ZONE"/"To Serve Man" (3/2/62)
THE MAN FROM U.N.C.L.E./"Hong Kong Shilling Affair" (3/15/65)
"THRILLER"/"The Well Of Doom" (2/28/61)
"KOLCHAK"/"Bad Medicine" and "The Spanish Moss Murders"
Also, episodes of "THE RIFLEMAN", "GILLIGAN'S ISLAND", "KLONDIKE", and "I SPY". Finally, he was Moose on the "BARBARY COAST" series.

I was asked if Sax Rohmer's character Sumuru (a sort of female Fu Manchu) ever appeared in movies. BILL BLAKELEY states that there was one Sumuru flic: "The MILLION EYES OF SUMURU", British, 1967, director: Lindsay Shonteff, 84 minutes, starring Frankie Avalon, Wilfred Hyde-White, George Nader and Shirley Eaton as Su.

DAVE BATES sends me the titles of the other "SHADOW" movies which I alluded to in a previous I.C.
The entire list: *THE SHADOW STRIKES (1937, with Rod La Rocque as Lamont Cranston), INTERNATIONAL CRIME (1938, with La Rocque), THE SHADOW (1940, a fifteen chapter serial with Victor Jory as Cranston), THE SHADOW RETURNS (1946 with Kane Richmond as Lamont C.), BEHIND THE MASK (1946, with Richmond), THE MISSING LADY (1946 with Richmond), BOURBON STREET SHADOWS (aka THE INVISIBLE AVENGER, 1954 with Richard Derr as Cranston).*

I was asked for the film appearances of *"THE FIRESIGN THEATRE"* people...DAVE SIKULA lists *EVERYTHING YOU KNOW IS WRONG, THE FURTHER ADVENTURES OF NICK DANGER, FIRESIGN FUNNIES, and PORGY TIREBITER.* And MIKE OZANNE adds one more: *ZACHARIAH.*

In years past you've heard me wonder aloud of just who is this "Nikko" character played by a Pat Walsh as listed in the credits to *THE WIZARD OF OZ.* MIKE TUZ and MARK WORDEN quote chapter and verse from the new "The Making of the Wizard Of Oz" book by Aljean Harmetz the the effect that this "nikko"/Pat Walsh was (pause for effect)...the head-winged-monkey! The one seen following the wicked Witch around in the tower sequence! But I'd still like CBS to let us all know if they are leaving any footage out of this flicker to fit it into its 2-hour TV slot. (?)

ADDITIONS TO MY ANSWERS:
From MIKE APPEL: Jo Ann Harris was also in *THE BEGUILED (71) and CAT BALLOU (TV pilot).* RICHARD MATHESON also wrote *THE MORNING AFTER, THE STRANGER WITHIN and THE STRANGE POSSESSION OF MRS. OLIVER* (all TV movies). And *THE GUNS OF NAVARONE* was issued as a soundtrack: Columbia records, 33 1/3, CS 8455, (1961).

* * *

LARRY CLEMENTS -- Augusta, Georgia
---HOW ABOUT AN INDEX TO THE VARIOUS FRANKENSTEIN AND WOLFMAN MOVIES TO GO ALONG WITH THE MUMMY INDEX IN RBCC #129???

Eh...allright...there was one version of FRANKENSTEIN done by Thomas Edison's movie company back around 1907 or something...but as for others:
(1) FRANKENSTEIN, 1931, Universal, director: James Whale, 71 min., with Boris Karloff, Colin Clive, Mae Clarke.
(2) BRIDE OF FRANKENSTEIN, 1935, Universal, D: James Whale, 80 min., with Karloff, Clive, Valerie Hobson, Ernest Thesiger, Dwight Frye, Elsa Lanchester.
(3) SON OF FRANKENSTEIN, 1939, Universal, D: Rowland Lee, 95 min., with Karloff, Basil Rathbone, Lionel Atwill, Bela Lugosi.

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(4) THE GHOST OF FRANKENSTEIN, 1942, Universal, D: Erle Kenton, 68 min., with Lon Chaney Jr., Sir Cedric Hardwicke, Lionel Atwill, Bela Lugosi, Ralph Bellamy
(5) FRANKENSTEIN MEETS THE WOLFMAN, 1943, Universal, D: Roy William Neill, 72 min., with Lon Chaney Jr., Bela Lugosi, Lionel Atwill, Dwight Frye.
(6) HOUSE OF FRANKENSTEIN, 1944, Universal, D: Erle Kenton, 70 min., with Boris Karloff, J. Carrol Naish, Lon Chaney Jr., John Carradine, Glenn Strange
(7) HOUSE OF DRACULA, 1945, Universal, D: Erle Kenton, 67 min., with Lon Chaney Jr., John Carradine, Lionel Atwill, Glenn Strange.
(8) ABBOTT & COSTELLO MEET FRANKENSTEIN, 1948, Universal, D: Charles Barton, 92 min., with Abbott & Costello, Lon Chaney Jr., Bela Lugosi, Glenn Strange
(9) THE CURSE OF FRANKENSTEIN, 1957, Hammer, D: Terence Fisher, 82 min., with Peter Cushing, Christopher Lee.
(10) I WAS A TEENAGE FRANKENSTEIN, 1957, A.I.P., D: Herbert Strock, 72 min., with Whit Bissell, Gary Conway
(11) THE REVENGE OF FRANKENSTEIN, 1958, Hammer, D: Terence Fisher, 89 min., with Peter Cushing, Lionel Jeffries.
(12) FRANKENSTEIN-1970, 1958, Allied Artists, D: Howard Koch, 83 min., with Boris Karloff, Mike Lane.
(13) FRANKENSTEIN'S DAUGHTER, 1958, Astor, D: Richard Cunha, 85 min., with John Ashley, Sandra Knight.
(14) THE EVIL OF FRANKENSTEIN, 1964, Hammer, D: Freddie Francis, 85 min., with Peter Cushing, Kiwi Kingston
(15) FRANKENSTEIN MEETS THE SPACE MONSTER, 1966, Allied Artists, D: Robert Gaffney, with Robert Reilly
(16) JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER, 1966, Embassy, D: William Beaudine, with John Lupton, Cal Bolder.
(17) FRANKENSTEIN CREATED WOMAN, 1967, Hammer, D: Terence Fisher, 92 min., with Peter Cushing, Susan Denburg.
(18) FRANKENSTEIN MUST BE DESTROYED, 1969, Hammer, D: Terence Fisher, 97 min., with Cushing, Veronica Carlson.
(19) THE HORROR OF FRANKENSTEIN, 1970, Hammer, D: Jimmy Sangster, 94 min., with Ralph Bates, Dave Prowse
(20) FRANKENSTEIN'S BLOODY TERROR, 1970 (Spanish)
(21) LADY FRANKENSTEIN, 1972, New World Pictures, D: Harry Cushing, 85 min., with Joseph Cotton, Sarah Bay
(22) DRACULA VS. FRANKENSTEIN, 1971, Independent-International Pictures, D: Al Adamson. 90 min., with J. Carrol Naish, Lon Chaney Jr., Russ Tamblyn
(23) FRANKENSTEIN AND THE MONSTER FROM HELL, 1973, Hammer, D: Terence Fisher, with Peter Cushing, Shane Bryant, Dave Prowse
(24) YOUNG FRANKENSTEIN, 1975, 20th C. Fox, D: Mel Brooks, 105 min., with Gene Wilder, Peter Boyle, Marty Feldman, Madeline Kahn, Cloris Leachman, Teri Garr, Kenneth Mars and Gene Hackman.

And the Wolf-Person movies next issue!

* * *

LARRY CLEMENTS --
---I'D LIKE TO SEE AN INDEX FOR CLAYTON MOORE.

If you can stand it, so can I: CLAYTON MOORE
'40: KIT CARSON, SON OF MONTE CRISTO
'41: INTERNATIONAL LADY, Tuxedo Junction
'42: PERILS OF NYOKA, BLACK DRAGONS
'46: THE CRIMSON GHOST, THE BACHELOR'S DAUGHTER
'47: JESSE JAMES RIDES AGAIN, ALONG THE OREGON TRAIL
'48: G-MEN NEVER FORGET, ADV. OF FRANK & JESSE JAMES, MARSHALL OF AMARILLO.
'49: THE GHOST OF ZORRO, THE FAR FRONTIER, FRONTIER INVESTIGATOR, SHERIFF OF WICHITA, THE GAY AMIGO, SOUTH OF DEATH VALLEY, RIDERS OF THE WHISTLING PINES, MASKED RAIDERS, BANDITS OF EL DORADO, COWBOY & THE INDIANS
'51: CYCLONE FURY
'52: NIGHT STAGE TO GALVESTON, MUTINY, HAWK OF THE WILD RIVER, BUFFALO BILL IN TOMAHAWK TERRITORY, BARBED WIRE, CAPTIVE OF BILLY THE KID, SON OF GERONIMO
'53: JUNGLE DRUMS OF AFRICA, KANSAS PACIFIC, DOWN LAREDO WAY, U-238 AND THE WITCH DOCTOR.
'54: THE BLACK DAKOTAS
'56: THE LONE RANGER!
'58: THE LONE RANGER AND THE LOST CITY OF GOLD
TELEVISION: THE LONE RANGER SERIES, LASSIE (5/10/59)

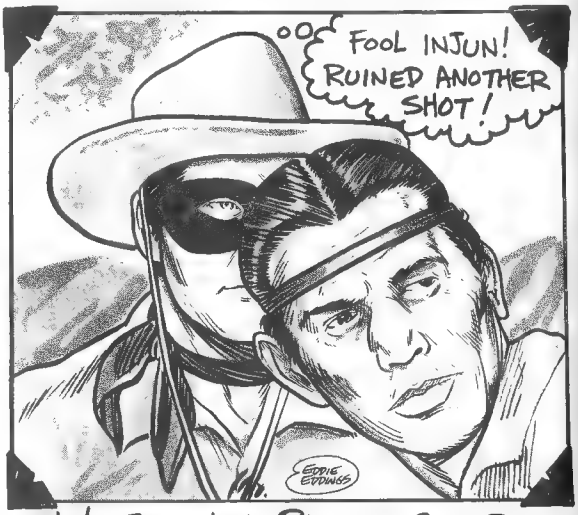

PHOTO FROM LONE RANGER SCRAPBOOK

INDEX SECTION...

ALFRED HITCHCOCK PRESENTS
Part One - Second Season
"Based on data submitted by Bob Reed"
Still at 9:30-10:00 Sundays on CBS

#39 - Sept. 30, 1956 - "WET SATURDAY"
Based on John Collier's short story
The daughter of a prominent citizen in a small English town kills her suitor when she learns he is engaged to another woman. Trying to conceal her crime and preserve the family's dignity, the father looks for someone on whom to blame the murder.
Cast - Sir Cedric Hardwicke, John Williams, Tita Purdom, Harry Barclay

#40 - Oct. 7, 1956 - "FOG CLOSING IN"
A young woman becomes obsessed by unreasonable fears and believes she is going insane. Her situation is not helped by her husband's leaving her alone in the house.
Cast - Phyllis Thaxter, Paul Langton, George Grizzard

#41 - Oct. 14, 1956 - "DE MORTUIS"
Based on a story by John Collier

An older, rather dull college professor thinks he is happily married to a much younger, lovely woman. Two friendly gossips disrupt his complacency.
Cast - Robert Emhardt, Cara Williams, Henry Jones, Philip Coolidge, William McLean

#42 - Oct. 21, 1956 - "KILL WITH KINDNESS"
A middle aged brother and sister with financial problems devise a bizarre plan to get the money from the brother's insurance policy.
Cast - Hume Cronyn, Carmen Mathews, James Gleason

#43 - Oct. 28, 1956 - "NONE ARE SO BLIND"
A vain pretentious young man anxious to inherit the money left to his aunt, devises an ingenious plan to murder her.
Cast - Hurd Hatfield, K.T. Stevens

#44 - Nov. 4, 1956 - "TOBY"
After a 20 year separation, a woman is re-united with the man to whom she was once engaged. She brings with her the child of her dead sister inviting suspicion
Cast - Jessica Tandy

#45 - Nov. 11, 1956 - "ALIBI ME"
A young hoodlum ruthlessly murders an established racketeer muscling in on his territory. He realizes the police will pick him as the prime suspect and frantically tries to find someone who will establish his whereabouts at the time of the shooting.
Cast - Lee Philips, Chick Chandler, Harvey Stephens, Alan Reed, Shirley Smith, Charlie Cantor, Lee Erickson

#46 - Nov. 18, 1956 - "CONVERSATION OVER A CORPSE"
Two spinster sisters invite the banker who holds a mortgage on their home over to tea - poisoned tea that is. Afterward they ponder the problem of what to do with the body.
Cast - Dorthy Stickney, Carmen Mathews, Ray Collins, Ted Stanhope

#47 - Nov. 25, 1956 - "CRACK OF DOOM"
One of the partners in a small business concern agrees to play poker with a wealthy client. The client is such a disagreeable bully that he forces the businessman to raise the stakes beyond the point he can afford.
Cast - Robert Horton, Robert Middleton, Gail Kobe

#48 - Dec. 2, 1956 - "JONATHAN"
After his wife dies, a man marries his secretary. His son, who worships his father, resents the intrusion of another woman into the family.
Cast - Corey Allen, Douglas Kennedy, Georgann Johnson, Walter Kingsford, Nancy Kulp, John Wilder, Hope Landin, Heidi Mullenger

#49 - Dec. 9, 1956 - "A BETTER BARGAIN"
A ruthless underworld leader discovers that his pretty young wife is seeing another man. He hires a professional killer to do away with her and her boyfriend.

#50 - Dec. 16, 1956 - "THE ROSE GARDEN"
A publisher is taken aback when he pays a visit to his newest murder mystery author. There is a possibility that her novel of violent death may be more fact than fiction.
Cast - John Williams, Patricia Collinge, Evelyn Varden

#51 - Dec. 23, 1956 - "MR. BLANCHARD'S SECRET"
A suburban housewife who writes mystery stories as a hobby suspects her next door neighbor plans to do away with his wife.
Cast - Mary Scott, Robert Horn, Meg Mundy, Dayton Lummis

#52 - Dec. 30, 1956 - "JOHN BROWN'S BODY"
A man's wife and one of his business associates plots to have him committed to a mental institution.
Cast - Russell Collins, Leora Dana, Hugh Marlow, Edmon Ryan, Walter Kingsford, Jean Owens

#53 - Jan. 6, 1957 - "CRACKPOT"
A young couple have a quiet wedding and then set off on a short honeymoon. Their car breaks down and a passing stranger stops to help them make repairs. It's a pleasant encounter until the man gets some grease on his suit, whereupon he becomes violently angry and threatens to kill them.
Cast - Robert Emhardt, Biff McGuire, Mary Scott, Michael Fox, Phil Garris, Raymond Guth

#54 - Jan. 13, 1957 - "NIGHTMARE IN 4-D"
A timid husband subject to nightmares gets up enough courage to help a pretty blonde neighbor dispose of a corpse. He convinces himself it was all a bad dream until police accuse him of the crime.
Cast - Henry Jones, Virginia Gregg, Barbara Baxley, Norman Lloyd, Norman Bartold, Percy Helton, Minerva Urecal.

#55 - Jan. 20, 1957 - "MY BROTHER RICHARD"
A man commits murder in order to clear the way for the nomination of his brother for governor of the state.
Cast - Royal Dano, Harry Townes, Inger Stevens, Bobby Ellis, Ray Teal, Lisa Golm

#56 - Jan. 27, 1957 - "MANACLED"
A detective escorting a convicted criminal to prison is tempted by the man's offer of $50,000 to set him free in a phony escape plot.
Cast - Gary Merrill, William Redfield, Edith Evanson, Rusty Lane

#57 - Feb. 3, 1957 - "A BOTTLE OF WINE"
A middle aged judge is married to a much younger woman. His wife announces she is leaving him for another man who is waiting outside for her while she packs. Gallant as always, the judge invites the young man in to share a bottle of wine while she packs.
Cast - Herbert Marshall, Robert Horton, Jarma Lewis

#58 - Feb. 10, 1957 - "MALICE DOMESTIC"
Annette and Carl Borden appear to be a happy young married couple. Then Carl begins suffering from strange attacks of indigestion. He consults his physician, who believes the attacks are the result of arsenic poisoning.
Cast - Phyllis Thaxter, Ralph Meeker, Vinton Hayworth, Ralph Clanton, Lili Kardell

End Part One of the Second Season.
NEXT ISSUE: Conclusion of the second year index to ALFRED HITCHCOCK PRESENTS!

And that's where it all ends for this ish, 'til next time. So send your questions on comics, teevee, pulps, movies and stuff, including your suggestions for comic and TV indexes, as well as nominations for the Comic Book Hall of Fame and the Movie Hall of Infamy. I'd also like to hear your comments on the latest episode of PERTWILLABY PAPERS. When sending questions try to include a couple of extra stamps to help out on the research. And try to overlook those drastic fubars when writing to:

KENO DON ROSA - RBCC IC, 4012 DuPont Circle
Sherwood Apts. #401
Louisville, Kentucky 40207

Be seeing you!

Don Rosa

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NOTE: "Twilight Of The Heroes" is available in its entirety in RBCC #'s 137, and 139-145.

OTHER AVAILABLE BACK ISSUES (Only 1 Or 2 copies of each): #'s 71,84,85,87,88,91,92,95,98,99,101,103 (cover creased), 104

#57-72 pages--John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages--Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#106-100 pages--Don Newton cover of The Plantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.

#107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

#120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Re-visited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare, little seen Bode art.

#123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.

#130-80 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from "2001". First installment of Don Rosa's new "Pertwillaby Papers" strip, first "Comicopia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, index to WDC&S #211-260, "Critique" and more.

#131-84 pages--SPECIAL RAY BRADBURY ISSUE!! - Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerspread by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ron Wilber, and other art by Don Rosa, etc. Many articles on Bradbury including an anotated index to the E.C. comic adaptations.

#132-84 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Siegel with much new art including center-spread and one other page by Tom Sutton as well as another full pager by Mike Zeck. "Films Fantastique" on SILENT RUNNING illustrated by Ralph Fowler.

#133-80 pages--FULL COLOR front cover painting of weird SF scene by FRANK BRUNNER. Back cover of The Destroyer by Mike Zeck. Artist Profile on Steve Fabian.

#135-84 pages-Front cover by Mike Zeck of the Blue Beetle, eight page interview with Tom Sutton including a lot of new artwork, "SPACED: 1998 2/4" by Ron Wilber, Profile on Ron Wilber, conclusion of "The Pertwillaby Papers" by Don Rosa, INFORMATION CENTER, E.C. ARTIST COLLECTOR, etc.

#136-84 pages-Front cover by Mike Zeck and back cover by Dennis Fujitake of The Creeper, article on The Creeper with art by Rosa, Wilber, etc. Eight page SF strip by Fujitake. Artist Profile on Don Rosa. INFORMATION CENTER illustrated by Hilary Barta and more.

#137-80 pages-Front and back covers by Steve Fabian, article by Robert Weinberg on the new writers of the Conan saga. An interview with make-up wizard Rick Baker including stills and a Kerry Gammill illo. ARTIST PROFILE on Kerry Gammill. Part one of "Twilight of the Heroes" by Ron Wilber. Don Rosa's INFORMATION CENTER and more.

#138-80 pages-Front cover by Mike Zeck, back cover by Steve Fabian, both of John Carter of Mars. Article on "John Carter of Comics" with art by Gammill and Hempel. Also 4 pages of THE UNKNOWN WRIGHTSON. Don Rosa's IC plus part one of a new PERTWILLABY PAPERS adventure.

#139-84 pages-[SPECIAL "STAR WARS" ISSUE]- FULL COLOR front cover by RALPH FOWLER, FULL COLOR back cover by Morris Scott Dollens. Spectacular artwork by STEVEN FABIAN, DON ROSA, KERRY GAMMILL (2-page Cantina fight), RON WILBER (4 page satire), and much more! An interview with MARK HAMILL, article on Marvel's STAR WARS comics and more!

#140-84 pages- Front cover by Mike Zeck of Capt. Atom and back cover by Mike Zeck of Thor. Long article on Capt. Atom featuring artwork by Kerry Gammill, Tom Sutton, Hilary Barta, Dennis Fujitake and more. Articles on DARK STAR and THE ROCKY HORROR PICTURE SHOW. Also "Twilight of the Heroes", "Pertwillaby Papers", I.C. and more.

#141-84 pages-Front cover by Kerry Gammill of Hawkman, and back cover by Ron Wilber of John Carter & Tars Tarkas. Article on the Eisnerish series "The Secret Files Of Dr. Drew" plus one of the old strips reprinted from the original art. Also TWILIGHT OF THE HEROES, INFORMATION CENTER, etc.

#142-84 pages-[Special CLOSE ENCOUNTERS OF THE THIRD KIND issue] FULL COLOR front cover and FULL COLOR centerspread paintings by Ralph Fowler. CE3K art by Don Rosa, Kerry Gammill, Mark Hempel, Ron Wilber and others. "UFO's in Comics" and more. Also THE PERTWILLABY PAPERS, TWILIGHT OF THE HEROES, CRITIQUE, INFORMATION CENTER, etc.

#143-84 pages-"Twilight of the Heroes" front cover by Ron Wilber, back cover by Kerry Gammill in the Ditko tradition. Articles on Steve Ditko (including reprint of his first published stri and Basil Wolverton. Conclusion PERTWILLABY PAPERS and more.

#144-84 pages-Front cover by Ron Wilber, back cover by Morris Scott Dollens, 7 page profile on Dollens, article on TIM KIRK unpublished interview with VAUGHN BODE, "Horrors Of Brian DePalma" part one, reprint of Wolverton's "Brain Bats of Venu "Twilight of the Heroes", and more.

DEALERS, TAKE NOTE!

Each new issue of the RBCC as it's released is available in wholesale quantities only from BUD PLANT, P.O. BOX 1886, GRASS VALLEY, CALIFORNIA 95945.

But BACK ISSUES of the RBCC are available in quantity directly from me at the address above.

#139 & 142 are: 10 or more $2.50 each, 20 or more $2.25 each, 50 or more $2.00 each, 100 or more $1.60 each, 200 or more $1.25 each and 300 or more for $1.00 each.

twilight of the heroes

ART AND STORY BY RON WILBER '98
SPECIAL THANKS TO JIM VAN HISE

ANY RESEMBLANCE TO PERSONS OR CHARACTORS LIVING OR DEAD, IS PURELY INTENDED.

Someone is killing the Comics Code officials (not to mention a few stray super-heroes as well!) and thus far I have revealed how a cover-up of this began, hiding, until now, the true events of this case which occurred from 1955-1964. Clues have been revealed and last issue we saw Stuporman destroy one killer only to meet a bizarre end later himself!

IT REALLY HAPPENED!

SEVERAL SUPER-HEROES WENT TO FIND STUPORMAN. BUT IT WAS DEREDEVYL AND MARBLE GIRL WHO FOUND HIM, OR SHOULD I SAY HIS CORPSE. STUPORMANS EYES HAD BEEN PLUCKED OUT AND REPLACED WITH KRYPTONITE EYES FROM A RARE DOLL FROM THE PLANET KRYPTON.
TERRIBLE - TO RUIN A DOLL LIKE THAT.
DECLAN MAC MANUS' BIGGEST FAN!

DISGUSTING, IT MAKES ME FEEL SICK - I GET A REAL EMPTY FEELING IN THE PIT OF MY STOMACH.
YEAH I KNOW, I'M HUNGRY TOO, WHERE DO YOU WANT TO EAT?

I TELL YOU MARBLE GIRL, I'M KINDA IN THE MOOD FOR CHINESE FOOD.
WELL, I FEEL LIKE ITALIAN.
I'M PAYING THOUGH, AND I SAY CHINESE.
ITALIAN.
CHINESE.
CHINESE.
ITALIAN.
OKAY ITALIAN.
HEY! NO FAIR, YOU TRICKED ME!

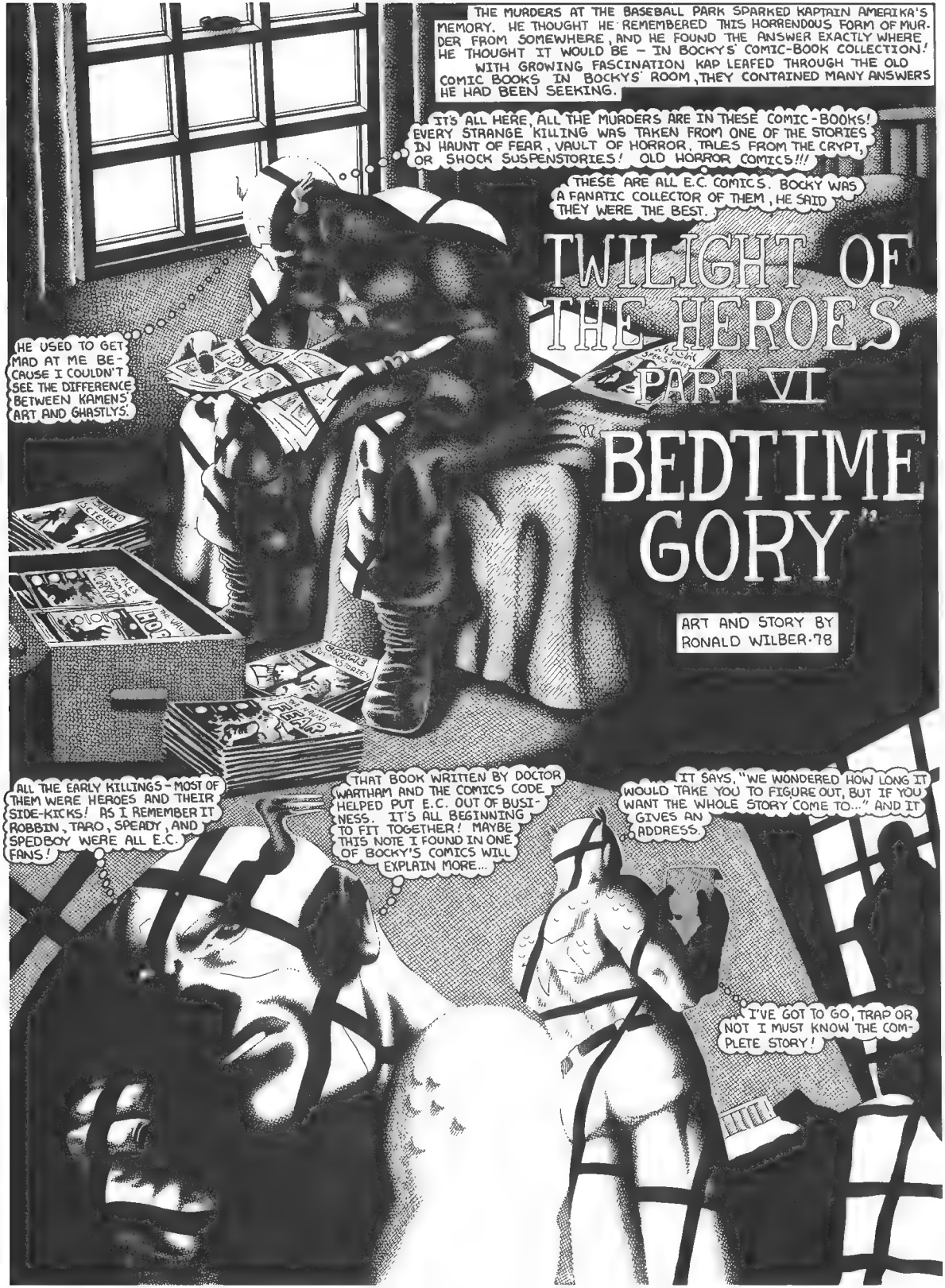
CONTINUED -

THAT'S STRANGE -
MY SPIDER SENSE -
IT'S TINGLING!
TWILIGHT OF THE HEROES PART V
STRUNG ALONG
ART AND STORY BY RONALD WILBER '78

WHATEVER IS CAUSING MY SPIDER-SENSE TO ACT UP, MUST BE IN THIS ALLEY!
WELL, WHAT THE - WHO ARE YOU GUYS?
THUD!
DON'T BE AFRAID, WE'RE REAL KNIFE PEOPLE!
YEAH, REAL CUT-UPS!
YIKES!
LET'S CUT THIS SHORT - SHALL WE?
LET'S!
I BETTER GET OUT OF HERE!

POOR SPYDAR-MAN DIDN'T GET VERY FAR. HE WAS FOUND IN AN OLD BUILDING. HIS BODY HAD BEEN CUT INTO SECTIONS. INTERESTINGLY, EACH SECTION-
WAS HELD TOGETHER BY TINY HINGES SCREWED IN HIS JOINT BONES. COUNTLESS FINE, ALMOST INVISIBLE STRINGS RAN FROM EACH MOVABLE SECTION TO A CEILING BEAM OVER HEAD.
GRINNING MARIONETTES WERE FOUND SPRAWLED ON THE BEAM, HIS STRINGS IN THEIR LIFELESS HANDS — AND TALK ABOUT UGLY MARIONETTES!
MARBLE GIRL WAS FOUND DEAD AT A BEACH AMUSEMENT PARK. SHE HAD BEEN PUSHED FROM A ROLLER COASTER AT IT'S HIGHEST POINT, AND SHE TOOK THE SHORT WAY DOWN.
GREEM LAMTERN WAS FOUND BARBEQUED ON A GRILL. HE WAS DEAD-MEDIUM RARE-BUT NO BODY WAS VERY HUNGRY.
AS THE MURDERS CONTINUED KAP DESPERATELY SOUGHT TO FIND A REASON FOR THE KILLINGS OF SUPER-HEROES AND COMICS CODE WORKERS.
DID THE RECENT DISAPPEARANCE OF PSYCHIATRIST-FREDERIC WARTHAM - HAVE ANYTHING TO DO WITH IT? STILL THE KILLINGS WENT ON.
HONKMAN HAD BEEN DECIEVED INTO KILLING HONKGIRL ON A STAGE IN FRONT OF 500 PEOPLE. IT WAS QUITE A DEBUT.
I'M NOT ONLY A MURDERER, BUT A FLOP IN SHOW-BUSINESS!
BOO!
BOO!
BOO!
HISS!
HISS!
BOO!
BOO!
BRING ON DA' NEKID GOILS!
SOME SHOW-THIS STINKS!
GET THAT GUY OFF!
SEW STURM, THE INDIVISABLE GIRL WAS FOUND STRETCHED ON A STRETCH RACK. DEAD-BUT NEVER AGAIN TO BE CALLED SHORTY.

THEN CAME THE MOST HIDEOUS CRIME YET. A CRIME COMITTED IN A BASEBALL STADIUM, THE PLACE OF AMERICAS FAVORITE PAST-TIME TURNED INTO A GRIM CHARNEL HOUSE OF MURDER. THE FIELD WAS LITTERED WITH CORPSES HACKED APART. THE BODIES OF THE FINTASTAC FOUR; THE THUNG, MR. FINTASTAC, AND THE HUMAN TORSH WERE FOUND DISMEMBERED-
AND USED TO PLAY A GAME OF BASEBALL. POLICE WERE IN A QUANDARY. WHAT COULD THEY DO? THERE WAS NO CLUE AS TO WHO COMITED THE CRIMES, AND WORST OF ALL - TONIGHTS BALL-GAME WOULD HAVE TO BE CALLED OFF!
I SURE WOULDN'T WANT TO BE THE GUY WHO CLEANS UP THIS MESS.
I NEVER THOUGHT I'D SEE THE DAY READ RITCHERDS WOULD LOSE HIS HEAD - OR THAT I COULD MAKE SUCH A LOUSY JOKE.
BUT MAKE THE JOKE HE DID.
SUPER-HEROES HAVE NO SHAME!
AS IF THIS CRIME WERE NOT ENOUGH THE DISMEMBERED BODIES OF THE AVENJERS; IRONED MAN, THE MIGHTY THUR, AND THE HUK WERE ALSO FOUND ON THE SAME FIELD. A GRIM NOTE BY THEIR BODIES WAS DISCOVERED. IT READ, "MORE BODIES FOR FUTURE GAMES."
ENTMAN AND THE WISP WERE FOUND MUCH LATER. APPARENTLY THEY HAD MADE AN ESCAPE OUT OF THE STADIUM, BUT WERE KILLED INADVERTENTLY BY A WELL MEANING GARDENER WITH A CAN OF DDT. WHEN INFORMED OF HIS MISTAKE, THE GARDENER, WITH TEARS IN HIS EYES COULD ONLY SAY, "GOSH, I FEEL LIKE SUCH A JERK!"
I GUESS THIS ANSWERS THE QUESTION OF WHETHER HE WAS REALLY IMMORTAL OR NOT!
YEAH, SURE GLAD I DON'T HAVE TO CLEAN THIS UP!
O'MALLEY - I GOT A JOB FOR YOU!
YES SIR LIEUTENANT-
WHAT IS IT?
BUT STILL, THE HORROR WAS NOT OVER FOR ON THAT VERY SAME FIELD WERE THE DISMEMBERED BODIES OF THE EX-MEN; THE BEASTIAL, ICEY-MAN, SYKLOPS, AND THE ANGLE. BY THESE CORPSES ANOTHER NOTE WAS FOUND, IT SAID," STILL MORE BODIES FOR FUTURE GAMES, SO SUE US WE PLAY A LOT OF BASE-BALL."
ALSO ON THE SCENE OF HORROR WAS PROFESSOR EXAVIOR, WHO'S MIND WAS NOW GONE. POLICE FIGURED IT WAS THE SIGHT OF HIS YOUNG PUPILS SO BRUTALLY MURDERED THAT DROVE HIM MAD. THE POLICE DISCOVERED ALSO, THAT EXAVIOR DID HAVE THE POWER TO WALK, BUT DELIGHTED IN HAVING PEOPLE WHEEL HIM AROUND AND DO THINGS FOR HIM. IN THE OPINION OF THE POLICE" HE WAS A LEACH."
CLEAN UP ALL THIS MESS WILL YOU?
YES SIR.
OHH HELL!
HA! HA! HA! HA!
END OF PART - V
CONTINUED-


THE MURDERS AT THE BASEBALL PARK SPARKED KAPTAIN AMERIKA'S MEMORY. HE THOUGHT HE REMEMBERED THIS HORRENDOUS FORM OF MURDER FROM SOMEWHERE, AND HE FOUND THE ANSWER EXACTLY WHERE HE THOUGHT IT WOULD BE – IN BOCKYS' COMIC-BOOK COLLECTION! WITH GROWING FASCINATION KAP LEAFED THROUGH THE OLD COMIC BOOKS IN BOCKYS' ROOM, THEY CONTAINED MANY ANSWERS HE HAD BEEN SEEKING.
IT'S ALL HERE, ALL THE MURDERS ARE IN THESE COMIC-BOOKS! EVERY STRANGE KILLING WAS TAKEN FROM ONE OF THE STORIES IN HAUNT OF FEAR, VAULT OF HORROR, TALES FROM THE CRYPT, OR SHOCK SUSPENSTORIES! OLD HORROR COMICS!!!
THESE ARE ALL E.C. COMICS. BOCKY WAS A FANATIC COLLECTOR OF THEM, HE SAID THEY WERE THE BEST.
TWILIGHT OF THE HEROES
PART VI
"BEDTIME GORY"
ART AND STORY BY RONALD WILBER·78
HE USED TO GET MAD AT ME BECAUSE I COULDN'T SEE THE DIFFERENCE BETWEEN KAMENS' ART AND GHASTLYS'.
ALL THE EARLY KILLINGS – MOST OF THEM WERE HEROES AND THEIR SIDE-KICKS! AS I REMEMBER IT ROBBIN, TARO, SPEADY, AND SPEDBOY WERE ALL E.C. FANS!
THAT BOOK WRITTEN BY DOCTOR WARTHAM AND THE COMICS CODE HELPED PUT E.C. OUT OF BUSINESS. IT'S ALL BEGINNING TO FIT TOGETHER! MAYBE THIS NOTE I FOUND IN ONE OF BOCKY'S COMICS WILL EXPLAIN MORE...
IT SAYS, "WE WONDERED HOW LONG IT WOULD TAKE YOU TO FIGURE OUT, BUT IF YOU WANT THE WHOLE STORY COME TO..." AND IT GIVES AN ADDRESS.
I'VE GOT TO GO, TRAP OR NOT I MUST KNOW THE COMPLETE STORY!

PERHAPS KAP DID LEARN THE COMPLETE STORY BEFORE HE WAS KILLED. HE WAS MISSING FOR ABOUT A WEEK BEFORE DR. STRENGE WAS BROUGHT IN TO HELP LOCATE HIM. THE DOCTOR FOUND HIM IN NO TIME – ESPECIALLY AFTER HE GOT A MYSTERIOUS LETTER TELLING HIM WHERE TO FIND THE BODY.
HA! HA! HA!
GOOD LORD!
GASP!
CHOKE!
ALSO FOUND WAS THE MISSING DOCTOR WARTHAM WHO WAS NOW A HOPELESSLY RAVING LUNATIC. TIED TO A POST, HE MERELY LAUGHED AT THE WHOLE HORRIBLE SCENE BEFORE HIM.
KAP WAS FOUND STRUNG UPSIDE DOWN, A TAP INSERTED IN HIS JUGULAR VEIN, AND HIS BODY DRAINED OF BLOOD. DEREDEVYL, DR. STRENGE, AND AQUAN-MAN STOOD BELOW HELPLESS TO DO ANYTHING.
UNFORTUNATELY HE TOOK THE SECRET WITH HIM.
HE MUST HAVE KNOWN WHO DID THIS.
NO-ONE KNEW IT YET BUT THIS WOULD BE THE LAST MURDER. STILL SUPER-HEROES AND POLICE HAD NO IDEA WHO COMITTED THE KILLINGS.
HE HAD BEEN DRIVEN INSANE THROUGH FORCED VIEWING OF VIOLENT COMIC-PAGES IN E.C. COMICS.
TODAY HE RESIDES IN A HOSPITAL IN UPSTATE NEW YORK. AN INCURABLE CASE.
HA! HA! HA! HA!
TALES FROM THE CRYPT
SHOCK

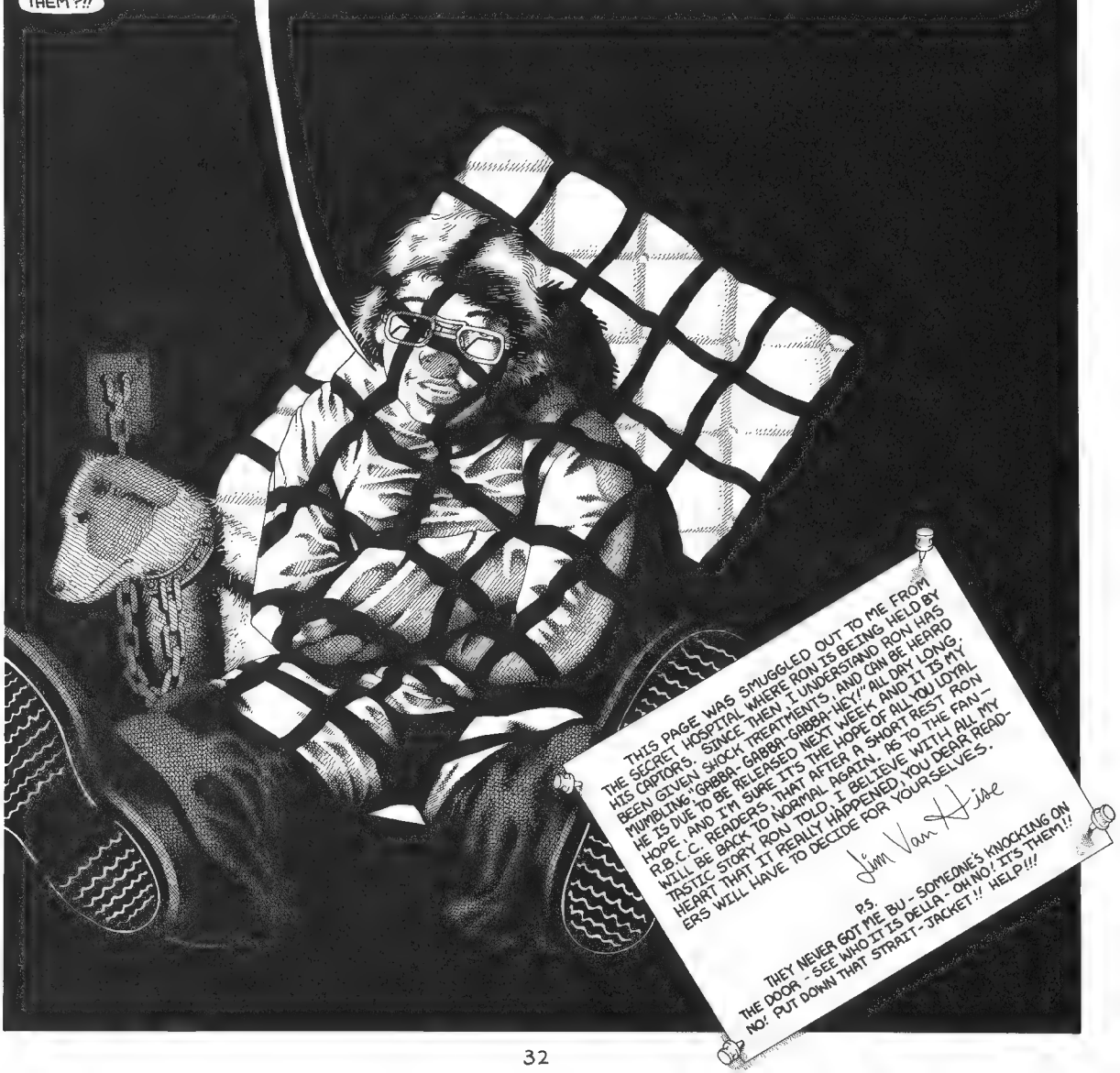
THAT'S THE WAY THE CASE ENDED BACK IN 1964. A COMPLETE MYSTERY, SUPPRESSED AND UNSOLVED ALL THESE LONG YEARS. I WOULD NEVER HAVE GOTTEN THE FACTS IF SOMEONE HADN'T DECIDED TO BREAK THE SILENCE AND REVEAL THE TRUTH.
USING THE PAPERS AND FILES I HAVE BEEN GIVEN, I HAVE BEEN ABLE TO COME UP WITH WHAT I BELIEVE IS A REASONABLE SOLUTION TO THIS CASE.
BEFORE I GET INTO THE SOLUTION OF THESE BIZARRE CRIMES, I WANT TO SAY A FEW WORDS ABOUT THE COMICS PUBLISHER'S; MARBLE, AND A.C. IRRATIONAL - I THOUGHT THEIR BEHAVIOR WAS DISGUSTING! BEFORE THIS EXPOSE WAS PRINTED, THEY TRIED TO BRIBE JIM VAN HISE INTO NOT PRINTING IT!! THEY ALSO TRIED TO BUY ME OFF!!! ALL I CAN SAY IS HA! HA! HA!
WOT A NUT
DON'T THOSE FOOLS REALIZE THE TEAM OF VAN HISE AND WILBER CAN'T BE "BOUGHT OFF?" WE HAVE INTEGRITY!
EDITORS NOTE — I MIGHT CONSIDER BEING BOUGHT FOR 10 BIG ONES!
LOOK AT THOSE LETTERS ON THAT FILE CABINET. THAT'S JUST A SMALL PORTION OF THE LETTERS WE RECIEVED FROM THE COMIC PUBLISHERS OFFERING A PAY-OFF. WE EVEN GOT LETTERS FROM WARREM PUBLISHING, AND THEY WEREN'T MENTIONED.
JIM WARREM OUTSMARTED HIMSELF THOUGH, HIS INTEREST IN SUPPRESSING THIS STORY HELPED ME SOLVE THE CASE.
I JUST ASKED MYSELF WHAT WARREM PUBLISHING HAD TO LOSE IF THIS STORY WAS PRINTED, WHAT COULD IT BE? THAT, COMBINED WITH THE OTHER PARTS OF THIS PUZZLE SOON MADE EVERYTHING ABUNDANTLY CLEAR- TO ME ANYWAY.
EDITOR
"10 BIG ONES" EH?

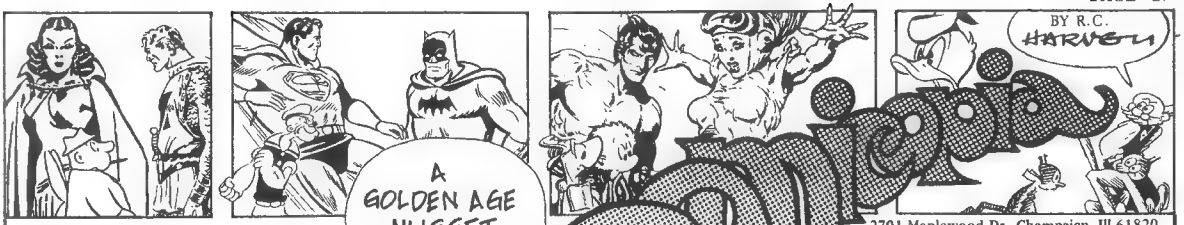
FIRST OF ALL, THE GRUESOME KILLINGS OF SUPER-HEROES, AND COMICS CODE OFFICIALS, AND THE KIDNAPPING OF DOCTOR WARTHAM MAKE IT PRETTY OBVIOUS WHO THE KILLERS WERE -
BUT THE QUESTION OF WHY THEY DID IT IS NOT QUITE AS INTERESTING AS ANOTHER QUESTION-
WHY DID THEY STOP? WHAT MADE THEM STOP THEIR HORRENDOUS CRIMES IN 1964? WHAT COULD HAVE HAPPENED?
IT COULDN'T HAVE BEEN THE POLICE OR THE SUPER-HEROES, THEY WERE HELPLESS BEFORE THESE NEFARIOUS KILLERS.
THIS IS WHERE THE CONNECTION WITH WARREM PUBLISHING COMES IN -
WHINE! WHINE! WHIMPER!
WHATS THE MATTER BOY, HUH?
WHINE! WHINE!
THERE IS / GO GET HIM!!
SIT ON IT!!
WHAT ARE YOU GOING TO DO WITH THAT STRAIT-JACKET?!
WOOF! WOOF! GRRRR!
JUST BE A GOOD BOY MR. WILBER, AND YOU WON'T GET HURT...MUCH
THAT'S RIGHT, MAKE SURE IT'S ON HIM GOOD AND TIGHT! BRING THE DOG TOO!!
YOU'RE TOO LATE, I'LL STILL TELL EVERYTHING - SOMEHOW!
GO AHEAD, NO ONE WOULD EVER BELIEVE YOU - YOU'RE CRAZY! HA! HA! HA! HA! NOW GET HIM OUT OF HERE -
AND MAKE IT SNAPPY, WE STILL HAVE TO PICK-UP THAT VAN HISE FELLOW. HEH! HEH! HEH!
COMING UNCLE?
YOU'LL NEVER CATCH ME BUYING ANOTHER WARREM COMIC!
SHUT UP!

I'M CRAZY.

YES, THAT'S WHAT THEY WANT YOU TO BELIEVE, THAT I'M CRAZY. WHO WOULD BELIEVE A MADMAN? BUT I'M AS SANE AS ANYONE OF YOU WHO ARE READING THIS. AS YOU KNOW, THESE KILLINGS FIRST BEGAN IN 1955 WITH THE KILLING OF COMICS CODE OFFICIALS, AND THEN SUPER-HEROES. IF THE SUPER-HERO MURDERS SEEMED FAMILIAR, ITS BECAUSE THEY WERE. AS KAPTAIN AMERIKA DISCOVERED THEY WERE ALL FROM E.C. HORROR COMICS! THE SPHINX MONSTER FROM "TOMBS DAY!" IN VAULT OF HORROR #35, THE OCTOPUS KILLER FROM "WHO DOUGHNUT?" IN VAULT OF HORROR #30, WUNNER WOMAN BEING COOKED TO DEATH FROM "THIS LITTLE PIGGY..." IN HAUNT OF FEAR #14, MARBLE GIRL THROWN FROM A ROLLER COASTER FROM "SQUEEZE PLAY" IN SHOCK SUSPENSTORIES #13, STUPORMANS EYES REPLACED WITH THE EYES OF A DOLL FROM "SHOE-BUTTON EYES" IN VAULT OF HORROR #35, AND OF COURSE THE BASEBALL MURDERS FROM "FOUL PLAY" IN HAUNT OF FEAR #19, AND THE TAP IN KAPTAIN AMERIKAS NECK FROM "MIDNIGHT MESS!" IN TALES FROM THE CRYPT #35, AND ALMOST ALL THE OTHER SUPER-HERO MURDERS WERE FROM E.C. HORROR COMICS! WHO DID THE KILLINGS? THE THREE E.C. WITCHES OF COURSE! THE CRYPT KEEPER, THE OLD WITCH, AND THE VAULT KEEPER! WHY DID THEY DO IT? WELL, OBVIOUSLY REVENGE AGAINST THE COMICS CODE, AND DOCTOR WARTHAM, AND PROBABLY ANGER AT THE SUPER-HEROES BECAUSE THEY COULD CONTINUE THEIR ADVENTURES WHILE THE WITCHES WERE CURTAILED.

HOW DOES WARREM PUBLICATIONS FIT IN? IN 1964, AS I SAID IN PART ONE OF THIS EXPOSE' THE MURDERS CAME TO A HALT. WHY? BECAUSE THE THREE WITCHES FOUND EMPLOYMENT IN 1964 WITH JIM WARREM AS UNCLE KREEPY, COUSIN ERIE, AND VAMPIRALLA! WARREM BEGAN KREEPY IN 1964 AND SLOWLY INTRODUCED THE OTHERS. SLOWLY MAYBE, TO AVOID SUSPICION BY STARTING ALL THREE AT ONCE. HOW DID THE WITCHES CHANGE APPEARENCE? WELL, THE OLD WITCH IS A VAMPIRE RIGHT, PERHAPS SHE JUST REGAINED HER YOUTH AND BECAME VAMPIRALLA BY DRINKING KAPTAIN AMERIKAS BLOOD, HIS BLOOD HAD BEEN DRAINED AS YOU WILL RECALL. THE OTHERS HAD PLASTIC SURGERY, OR MAYBE MORE LIKELY, SINCE THEY WERE WITCHES, THEY CAST A SPELL CHANGING THEIR APPEARENCE! REMEMBER HOW WARREM SEEMED LIKE IT MIGHT BECOME THE NEW E.C. BY USING THE TALENTS OF FRAZETTA, WILLIAMSON, DAVIS, ORLANDO AND MANY OTHER E.C. ALUMNI? OF COURSE, THIS NEVER CAME TO PASS, AND GRADUALLY OVER THE YEARS WE'VE SEEN LESS AND LESS OF UNCLE KREEPY AND COUSIN ERIE. WHAT I WORRY ABOUT IS WHAT HAPPENS WHEN THEY BECOME DISSATISFIED WITH THIS? WILL THEY GO ON ANOTHER RAMPAGE? WILL THERE BE MORE SENSELESS KILLINGS? NEXT TIME, WHO WILL STOP THEM?!!


THIS PAGE WAS SMUGGLED OUT TO ME FROM THE SECRET HOSPITAL WHERE RON IS BEING HELD BY HIS CAPTORS. SINCE THEN, I UNDERSTAND RON HAS BEEN GIVEN SHOCK TREATMENTS, AND CAN BE HEARD MUMBLING "GABBA-GABBA-GABBA-HEY!" ALL DAY LONG. HE IS DUE TO BE RELEASED NEXT WEEK AND IT IS MY HOPE, AND I'M SURE IT'S THE HOPE OF ALL YOU LOYAL R.B.C.C. READERS, THAT AFTER A SHORT REST RON WILL BE BACK TO NORMAL AGAIN. AS TO THE FANTASTIC STORY RON TOLD, I BELIEVE WITH ALL MY HEART THAT IT REALLY HAPPENED, YOU DEAR READERS WILL HAVE TO DECIDE FOR YOURSELVES.
Jim Van Hise
P.S.
THEY NEVER GOT ME BU - SOMEONE'S KNOCKING ON THE DOOR - SEE WHO IT IS DELLA - OH NO! IT'S THEM!!
NO! PUT DOWN THAT STRAIT-JACKET!! HELP!!!



2701 Maplewood Dr., Champaign, Ill 61820

A GOLDEN AGE NUGGET

SOME FAIRLY horrible artwork clutters the pages of many comics of the Golden Age. But towards the end of that period, some pretty distinguished graphics emerged. Among my favorites was TOM MIX WESTERN.

The TOM MIX books I remember most fondly were tightly drawn: every detail precisely placed and rendered, no loose-end sketchy lines. The depiction of action particularly gripped me then--and it does now, as I re-read some of the old books. Mix and his cohorts (but most often just Mix) seem to move more quickly and directly than any other characters in comics. Mix moves without a single wasted motion or false start--an impression derived probably from the artist's habit of using speed lines lavishly albeit precisely: their sweeping arcs tracing exactly the course of motion (as in the panels on this page). A fight scene in a TOM MIX book is always a flash of visual excitement.

But detailed analysis shows that fight scenes are much more than sweeping speed lines. On the next two pages are reproduced 8 panels from TOM MIX WESTERN #10 (October 1948): 5 panels from the bottom of one page and the first 3 panels of the next page. We find Tom perched on a roof one night, overlooking a neighboring building (a hotel) in which he sees Carol being threatened by Belson and his thugs. You might read the sequence before going on with this.

ONE OF THE FIRST impressions we are likely to have of this sequence derives from its essential difference from the fight scenes in today's superhero books: there are no close-ups and most of the action depicts the characters in full figure, or nearly so. Another impression likely is that the action progresses with remarkable swiftness, Tom bobbing and whirling in a maelstrom of flailing fists and flying objects. The brevity of the speech balloons doubtless contributes to that impression: timed to the speed of the actions, the speeches convey no complicated bits of information that would impede quick reading.

But the graphics, which "tell" virtually all of "the story" of this encounter, also contribute to the impression of fast action: careful examination shows that the panels are artfully composed and arranged to enhance the swiftness of the actions as well as to "tell the story."

Comic book pages, like the pages of all reading matter, are read from left to right, top to bottom. The reading eye, as it moves in its course, can be hastened or slowed in its progress by the composition elements of the page and of the panels. For merely competent comic book art, it is necessary only that the composition not interfere with

reading. But in the finest examples of the art, composition underscores action and story: scenes of fast action, for instance, are designed to be read swiftly; scenes in which action slows or hesitates, to be read slowly.

The composition of the panels on this page hastens reading in keeping with the action by repeating a pronounced diagonal pattern. The direction of the "falling" diagonal in panel 2 (upper left to lower right) is maintained through the next two panels, speeding the eye on its journey as it follows Tom's entry and landing. And as Tom ducks in panel 5, his action is a continuation of the same essentially downward motion.

Similarly, in panels 6-8 on the next page, the repetition of circular forms (the clearly delineated arcs of all blows and the circular lamp shade) hasten eye movement in the same swift tempo as the action.

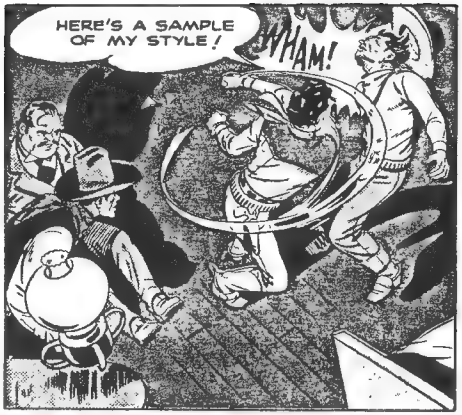
Other subtle touches within the over-all patterns further enhance the reading experience. The direction of the diagonal changes between panels 1 and 2: in the first panel, the diagonal runs from lower left to upper right; in the second, it reverses itself to run from upper left to lower right. The shift forces the eye to move up to the right in panel 1, then down to the left in panel 2--duplicating Tom's presumed movement as he jumps up off the roof, then falls down towards the next building.

The shadow on the hotel in panel 2 gives added downward impetus to Tom's plunging entry into the room in panel 3. The second point of focus in panel 3 (the first being Tom) is the huddled group, which immediately introduces us to the entire cast of the following scene--emphasizing, by his predominance in the picture, the hotel owner Belson, who then becomes (panel 4) the first victim of Tom's onslaught.

The eye is next likely to pick up the swinging fist that breaks the border of panel 5, moving then to Tom and finally to the rest of the scene. In that movement, the eye again duplicates the order of Tom's actions: he presumably sees first the assaulting fist (out of the corner of his eye) --then ducks.

The camera angle shifts dramatically in the next panel (the first on the next page) and then again in the next. In fact, the camera crosses an imaginary "180-degree line" twice in panels 6 and 7 --that is, the camera goes from one "shooting position" to another, directly opposite position, twice.

Some critics of comic art



The artwork's distinctive style in TOM MIX comics of this period results from the combined efforts of Carl Pfeufer (pencils) and John Jordan (inks), according to Hames Ware (co-editor with Jerry Bails of WHO'S WHO IN AMERICAN COMIC BOOKS, that invaluable compendium). Pfeufer came to comics from a 30s newspaper strip, DON DIXON (a la FLASH GORDON); Jordan worked on the DON WINSLOW strip at one time. Ware, who has studied the work of both men, opines that "neither achieved solo what they managed to do in tandem" on such comics as TOM MIX, MR. SCARLET, and others at Fawcett.

regard this practice with an unforgiving eye, applying to comics those principles of cinematography that maintain that "crossing the 180-degree line" confuses the viewer. (By this reasoning, for example, a film pursuit scene must always show the leader and the follower traveling in the same direction.)

Sensible as the principle seems at first blush, it doesn't apply as strictly to comic art as it must to film. In watching a film, the viewer can be easily distracted by motion (particularly motion in directions that conflict with his expectations), and he isn't allowed much time to orient himself to the scenes as they develop before him.

But comic art is static: a panel scene does not change as the reader/viewer sees it, so there is comparatively more viewing time to absorb the key elements in the composition and identify them all.

Not only is applying the 180-degree notion to comics superfluous, it would (if followed) prevent the kind of complete reversal in camera angle that preserves "reading order" in the speech balloons --a consideration in comic art that films needn't bother with. (And "reading order" is a compensating orientation device for the reader, too-- one that films don't have.)

IN THE PANELS AT HAND, some telling effects are produced by crossing the 180-degree line. In panel 6, reversing the camera angle puts into the more noticeable foreground the thug picking up the lamp that he will toss in the next panel. It's a subtle touch, admittedly: it doesn't distract at all from the main action of panel 6, but it does prepare the way for the action of panel 7.

(Notice that the visuals tell the story: the thug doesn't say, "Maybe this lamp will stop Mix" or some such. And it's the shift in camera angle that permits the wholly graphic story-telling.)

Notwithstanding the preparation of panel 6, the thrown lamp is likely to come as something of a surprise. The lamp detail in panel 6 is overshadowed by the more spectacular action of Tom's round-house punch, so we are only marginally aware of the lamp; in contrast, the lamp is the first thing likely to be focussed on in panel 7-- and it's coming out of the panel, directly towards us!

This kind of surprise is made possible by completely reversing the camera angle-- crossing the dread 180-degree line. And it's effective story-telling. Just as Tom was probably just marginally conscious of the lamp in the room, so are we; just as the lamp comes suddenly into his consciousness, so it does for us.

Moreover, as the eye moves from panel 6 to panel 7, we become conscious of events in parallel to Tom's consciousness: first we see the lamp, then Tom ducking--exactly the order of his perception and action. Finally, underscoring our identification with Tom, the lamp seems to be coming at us.

IN PANEL 8, Tom's arcing blow takes him from the crouching position of panel 7 to the striking position of panel 8. Still telling the story visually, panels 6 and 7 show looming shadows, dramatically falling away from the light source--the lamp. Then in panel 8, when the lamp has presumably shattered and gone out, we're plunged into sudden darkness, and Tom's upper body and the crook's are shadowed into near silhouette. With Tom's final remark, words and pictures blend, each enhancing the meaning of the other as the scene concludes.

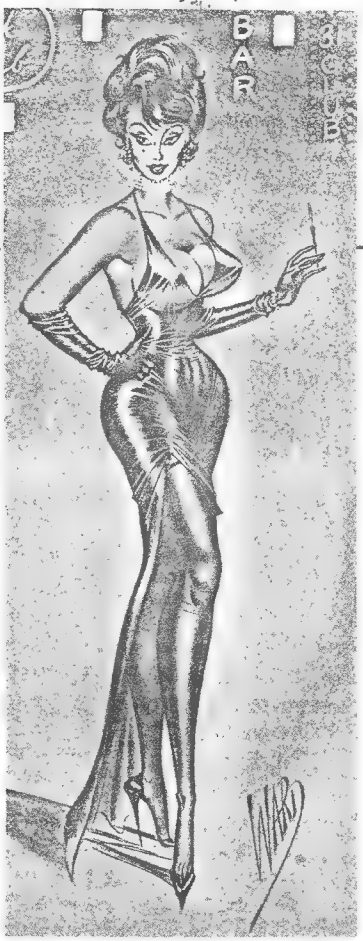
Meanwhile, Belson, the leader of the baddies, has recovered enough to begin to creep away--his foreground position picking up our attention second in panel 8, as we read down the page (noting first Tom's final blow); and with that, we must begin to anticipate the next panel and the rest of the story.

The entire scene is carefully staged--choreographed even: the bad guys move in on Tom from probable locations, given their initial positioning as established in panels 3 and 4. The shifting camera keeps us always informed as to where most of them are all the time--and where they are coming from.

One serious error: the scene is so consistently staged that we know that the window in back of the clobbered crook in panel 8 is a physical impossibility. That guy came at Tom from the interior of the room, and Tom was between this fellow and the window throughout the action except for this panel. The partly silhouetted broken window, which frames the brighter night outside (brighter now that the lamp is shattered within; a nicely authentic detail), is a dramatic way of closing the sequence. But it upsets the otherwise plausible consistency of movement that has thus far prevailed throughout.

SOME ADDITIONAL nice touches: panel 4 contains some shards of still falling broken glass from the window and one thug takes care to keep the girl quiet (showinga fine sense of story consistency); panels 5 and 7 show the feet of fallen foes, toes turning up as they fall out of the action, out of the panel.

This is, as I said, a different kind of fight scene from those we find in the current crop of superhero books. It looks different, and its objectives are doubtless different. Major concerns in these panels seem to be (1) to make



GIRLS OF comicopia

• WHAT WITH the PRICE GUIDE cover story on Torchy, it's obvious that no list of cartoonists acclaimed for their girls can avoid mentioning BILL WARD. Don Rosa calls him "the headlight king"--with good reason: in Ward's wanton women, the exaggerative aspect of cartooning is carried to its ultimate, and female anatomy assumes the unreal dimensions of erotic fantasy run rampant. In the 50s, Ward's panel cartoons were elaborately shaded with conti crayon (left), but in recent years, he has relied entirely on pen and brush. The gags rely chiefly on puns and double entendre, and the humor is often heavy handed. Perhaps for that reason, the most typical of his work these days usually appears in magazines of little sophistication (except for CRACKED, on whose pages Ward is a regular) and in paperbacks of questionable taste. But in his rendering of girls, Ward has created an unforgettable gallery of voluptuous (and often lascivious) females.

eye movement exciting and swift, in time with the action itself, and (2) to achieve panel-to-panel action continuity in exclusively visual terms. The impression of swiftness is encouraged by the repetition of patterns (first diagonals, then circles), and continuity of action is accomplished through careful staging. The resulting visuals seem as continuous as the key drawings in animation--an impression underscored here by the sweeping, arcing speed lines that suggest not only the sure and direct course of blows but the points of origin for each movement.

The personal drama of a fight for one of the combatants is doubtless emphasized by close-ups that focus on furrowed brows or clenched teeth or flexed neck muscles and other signs of anger, anguish, or pain. Here, in contrast, we have only the action itself as source for excitement and drama. Insofar as that defines the objective of this sequence, the artistry by which that objective is accomplished is considerable--even exemplary of its kind.

But I don't offer these panels as an example of what a fight scene ought to be; I offer them and my accompanying analysis as examples of accomplished comic art and of the kind of criticism that's possible for such art.

After all, in yesterday's comics, the fight scene was usually just the high point of the story--not its whole point. And when a fight is the chief business of a story (as it is in many of Marvel's books, for instance), it must, of necessity, depict personal drama and individual agonies. Otherwise, there'd be little "story" at all: no character portrayal or development--only victory or loss as outcome of a fight. So in Marvel books, we have personality crises and sub-plots infiltrating the fight scenes; in DC, we have science fiction dialog--explanations of the physical and chemical phenomona that make possible the seemingly impossible accomplishments of the super fighters. In TOM MIX's day, when the fight came at the end of a story, the fight and its outcome were our only worries--during the fight. Today, we have other concerns that hover over every pugalistic encounter.

As those other concerns get attended to (by means of an assortment of verbal as well as visual devices), the fight itself--as a scene of continuous and consistently staged movement and action in wholly visual terms--is somewhat slighted. That's not at all bad, by any means--but it is inevitable. And consequently, for those startling nuggets of comic art that rely almost entirely on graphic devices to show panel-to-panel continuity, we must (more often than not) mine in the Golden Age.

Theory of COMICS

AS A FOOTNOTE to the foregoing, let me point out a couple of ways in which the discussion incorporates principles that I believe are important in a consideration of comic art.

Strips can be evaluated on purely literary grounds, concentrating on such things as character portrayal, tone and style of language, verisimilitude of personality and incident, resolution of conflict, unit, and themes. While literary analysis contributes to an understanding of a strip, to employ this method exclusively ignores the essential character of the medium by overlooking its visual elements. The medium is better served by criticism that considers the ways in which the graphics and the story are interrelated.

Although the creative processes of the cartoonist weave the visual elements into whole cloth in which each thread's significance is bound together with all the others, we can nonetheless identify some of the elements that can prove useful for analysis. Four such elements are: narrative breakdown, layout, panel composition, and style. A cartoonist is not likely to think of any of these aspects of his work as wholly separable from the others, but he probably follows a procedure in which each is associated with an individual operation. He doubtless begins with narrative breakdown, dividing his story into narrative units (into daily strips and then into panels); then he positions panels in relation to each other, allotting to each a tentative size and shape (layout); next, he decides the arrangement within each panel of its various graphic elements as well as the distance and angle of the camera (composition); and finally, he draws, and his style --the highly individual and therefore characteristic way he uses pen and brush--emerges.

These graphic aspects of a strip are so integrated in execution that any extended discussion of one of them is sure to lead to the others. The preceding analysis of TOM MIX pages, for example, seems to deal mostly in matters of composition. But insofar as one panel's composition is determined by its relation to panels coming before and after it, we're talking about layout too. And narrative breakdown figures in the final assessment also.

The selection of narrative units here results not just in depicting each of Tom's most dramatic moves in the fight (his entry, connecting punches, ducking and dodging): it also shows those moves in virtually continuous motion. And because the rendering of speed lines is highly characteristic of the artist's work, even style contributes something to the final analysis.

Although my consideration of these 8 panels concentrates on one or another of these visual elements as it goes along, the over-all effort has been to show how graphic treatment enhances the story--here, a portion of a story, that portion that shows how Tom Mix won a fight.

—HARV

Don Rosa's COVER GALLERY

ZIFF-DAVIS

Instead of a certain theme this issue like *covers with moose scenes* or such, I'm gonna' show you the output of a particular obscure publisher...this time we'll examine all of the SF/fantasy/horror/adventure comics put out by Ziff-Davis, a company whose main activities were in the pulp field. In fact, as some of these beautiful covers indicate, their comic line utilized left-over pulp paintings as covers, and often it seemed obvious that the interior strips were built around the previously-done cover. Have a look...

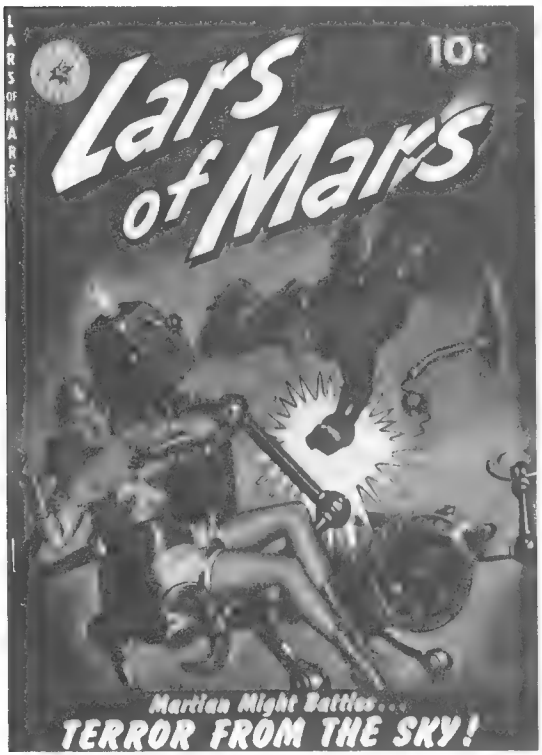
There were a few one-shots which were numbered as #10 with no #1-9 (despite what Overstreet lists), such as *WEIRD ADVENTURES #10*, and *LARS OF MARS #10* (and #11...a two-shot?)

In reference to the innards, these were quite decent, and often resembled the Golden Age of D.C.'s science fiction comics with work by Murphy Anderson, Joe Kubert, Giunta, Sachs, Greene, etc. *AMAZING ADVENTURES #1* featured a nice nine-page strip by a young Wallace Wood. Ziff-Davis featured many other noteworthy artists including Krigstein, Kinstler, Toth and Powell, to name but a few.

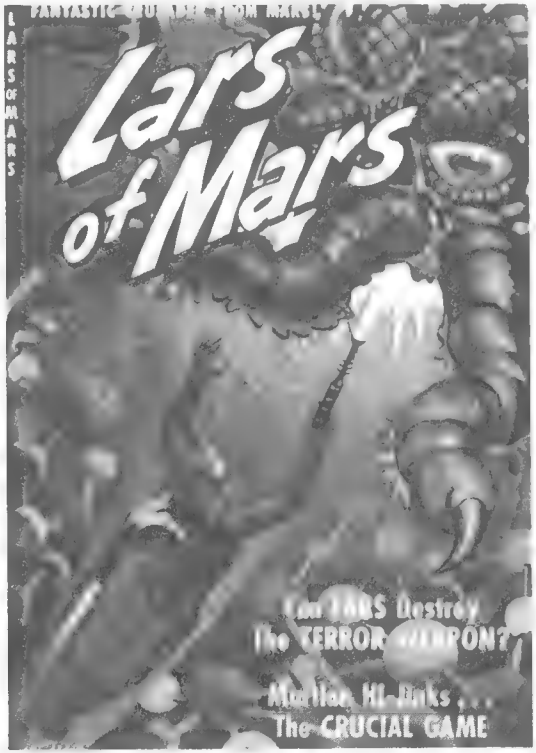
What do you think of this feature? Do you have any ideas for future installments? Send us your thoughts and ideas c/o DON ROSA

4012 DuPont Circle
Sherwood Apts. #401
Louisville, Kentucky 40207

EERIE ADVENTURES #1 (1951)



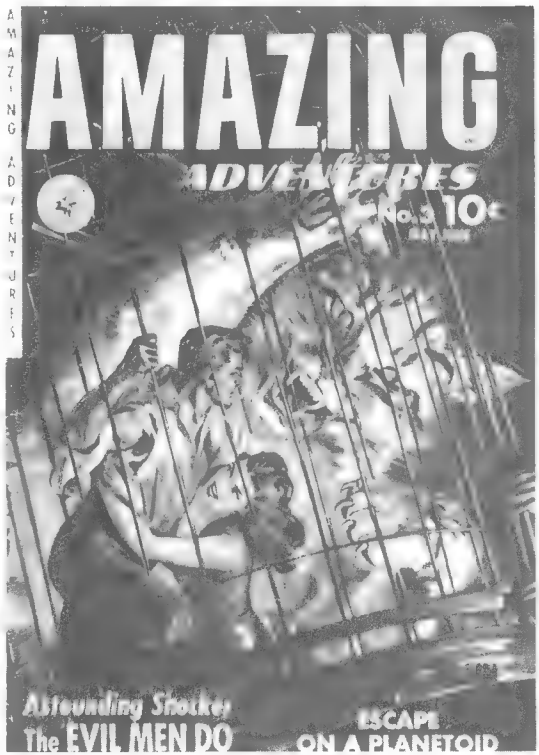
LARS OF MARS #10 (1951)



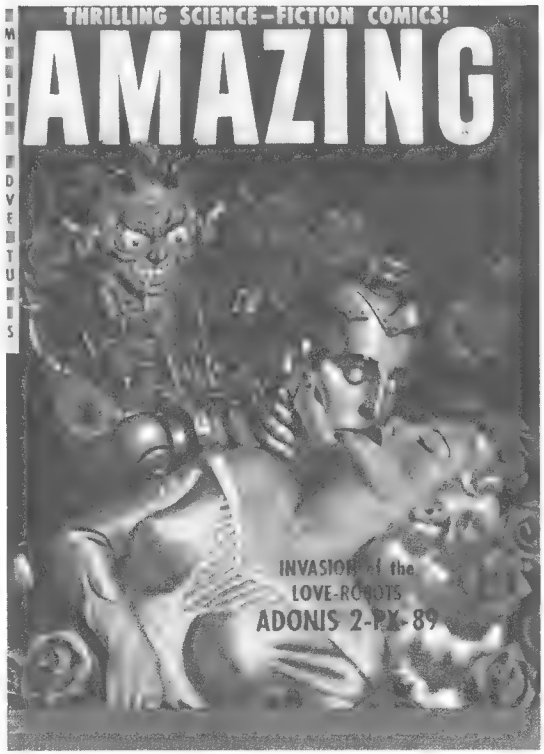
LARS OF MARS #11 (1951)

AMAZING ADVENTURES #1 (1950)

AMAZING ADVENTURES #2



AMAZING ADVENTURES #3



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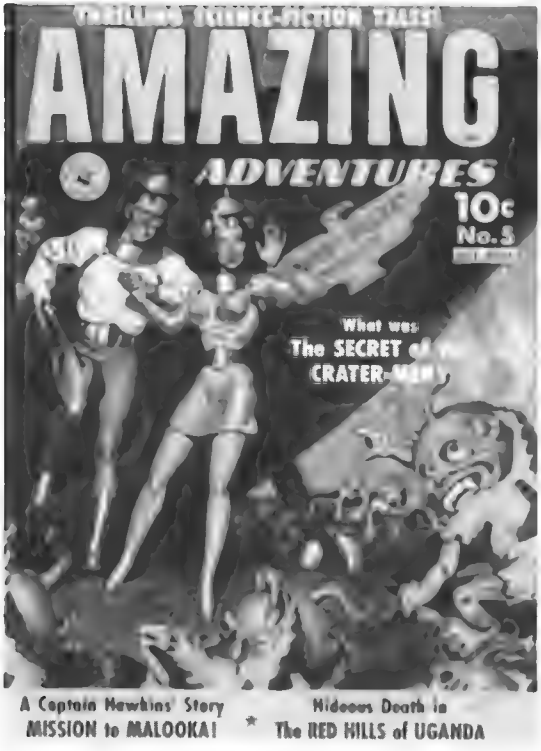
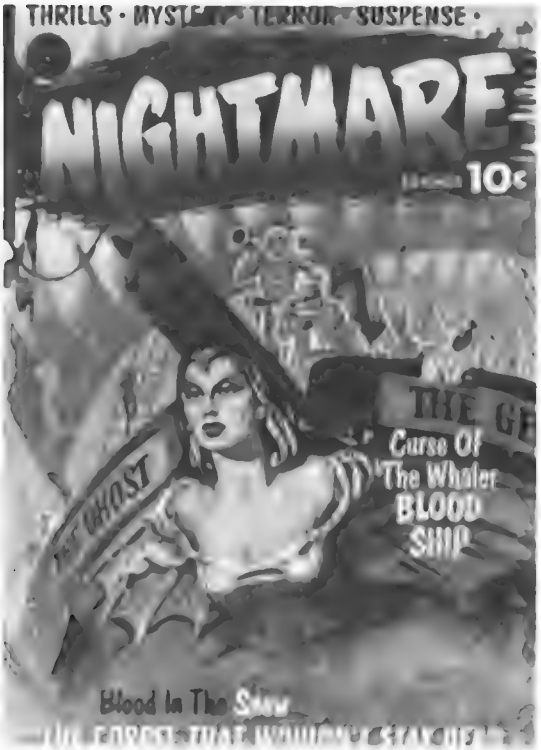
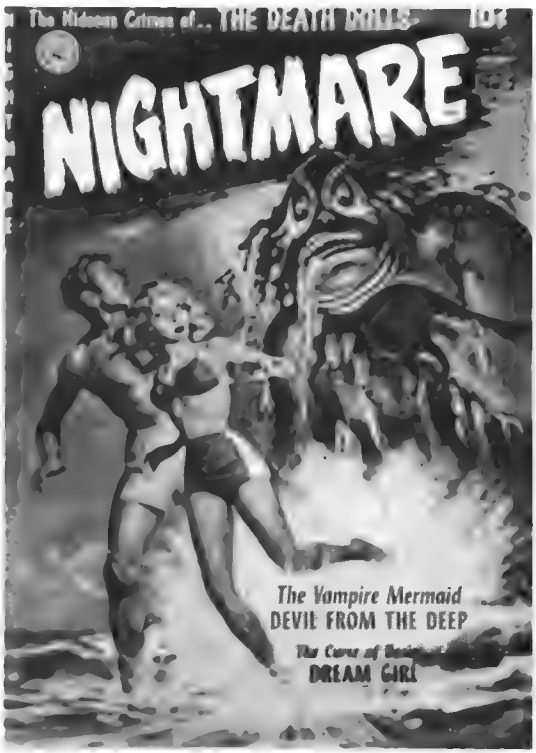


AMAZING ADVENTURES #5

AMAZING ADVENTURES #6

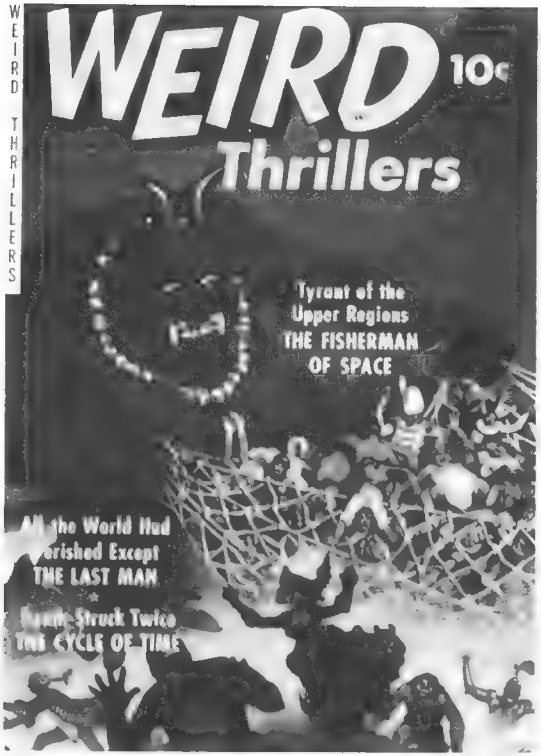


NIGHTMARE #1 (1952)



NIGHTMARE #2

WEIRD THRILLERS #1 (1951)



WEIRD THRILLERS #2

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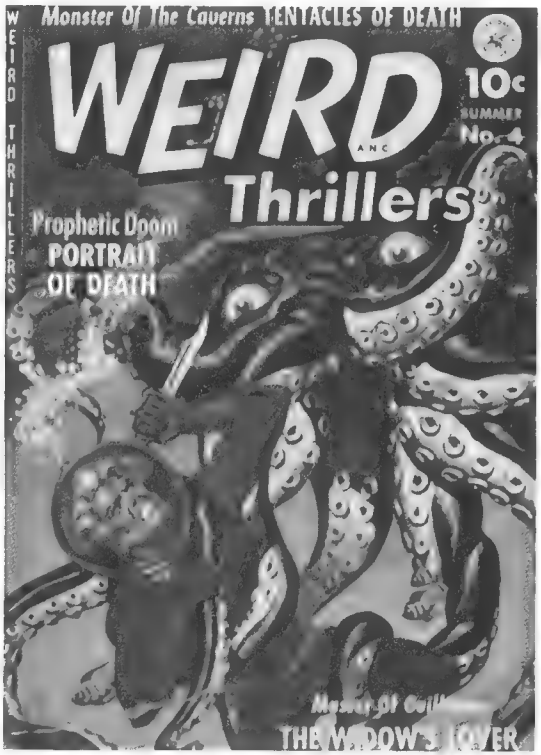

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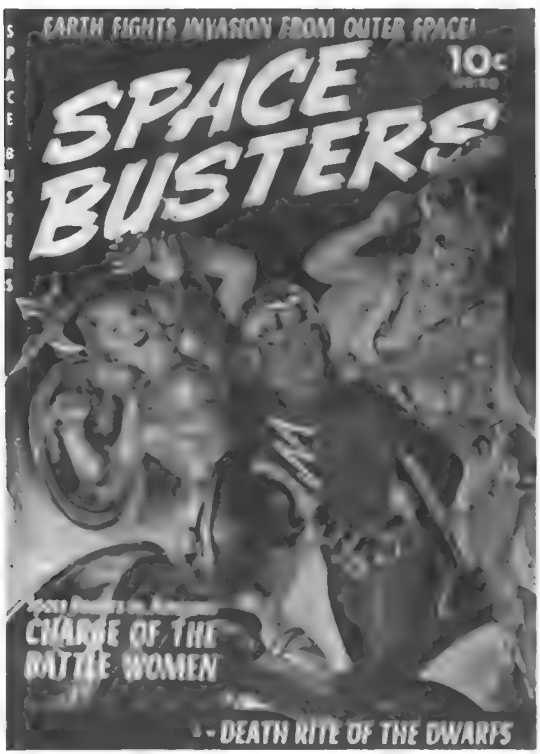
SPACE PATROL #1 (1952)

SPACE PATROL #2



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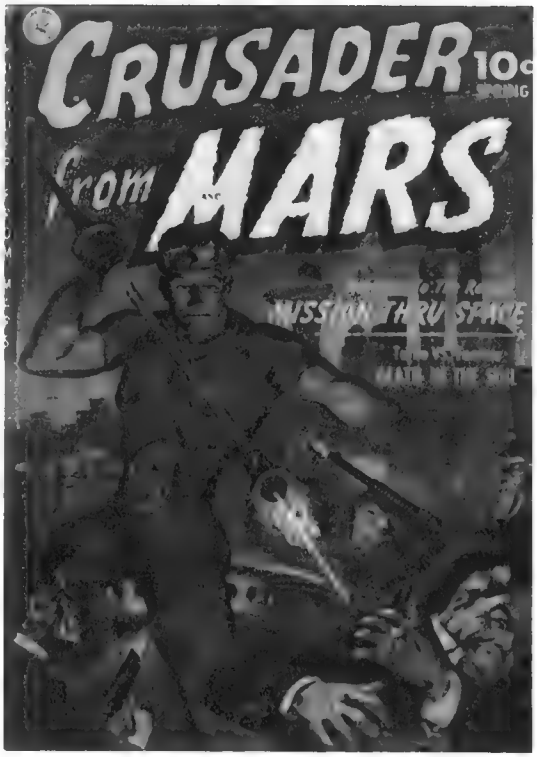
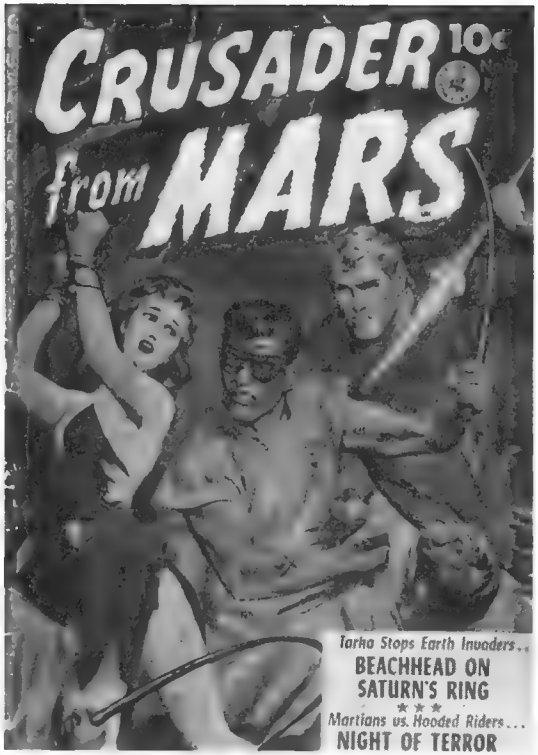
SPACE BUSTERS #2



CRUSADER FROM MARS #1 (1952)



CRUSADER FROM MARS #2

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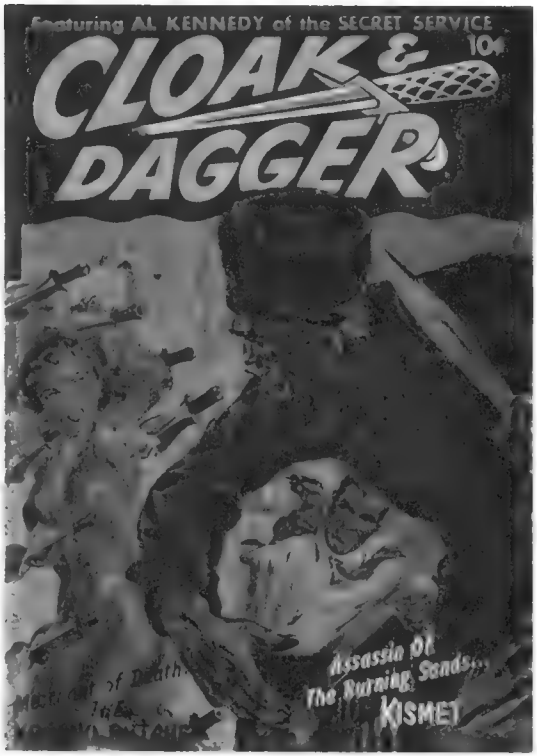
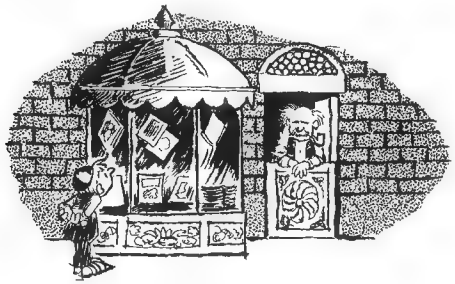


CLOAK & DAGGER #1 (1952)

YE OLDE FANZINE SHOPPE



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TREK #11 = $3.00 - Full color wraparound cover painting of the Enterprise from the new STAR TREK movie! There is also an article on the film which includes behind-the-scenes shots of the new sets. Other articles on "City", Kirk, more.

NEW

TREK #10 = $3.00 - Full color covers. Special CAPTAIN KIRK issue. Articles include "A Brief Look At Kirk's Career", a critique on William Shatner, and various other articles on Kirk. Also nice artwork by Monica Miller and Joni Wagner.

TREK #9 = $3.00 - Full color covers (including 2 STAR WARS stills), "An Evening With George Take!", an article on Dr. McCoy, two divergent articles on how STAR TREK handled time travel and over ten pages on STAR WARS including behind the scenes pics and many stills from the film.

TREK #8, THE MAGAZINE FOR STAR TREK FANS = $3.00 - Full color front cover painting of Spock & Sulu, two articles on Gene Roddenberry, "The Psychology of Mr. Spock", a complete index and review of all the animated Star Trek episodes (with many fine stills), "Star Trek Mysteries Solved!" and more.

TREK #7, THE MAGAZINE FOR STAR TREK FANS = $3.00 - full color cover of Kirk, Spock & Yeoman Rand, exclusive interview with Grace Lee Whitney, a look at Mr. Spock, Trek roundtable, Trek Trivia, Media Briefs, and much much more!

TREK #6, THE MAGAZINE FOR STAR TREK FANS = $3.50 - Full color front cover of Kirk from "Amok Time", article on "2001: A SPACE ODYSSEY", long article on the Star Trek special effects models with never before published stills of the Romulan & Klingon models, Enterprise diagram, part two of a British ST comic strip reprint and more!

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.00@, 5 or more $2.50@ - Send 25¢ for list of 100 pictures. These prices are for Glossy photos. Add 50¢ per print for silk. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

STAR TREK: HOUSTON - $3.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #2

CINEFANTASTIQUE Vol. 6 #4/Vol. 7 #1 = $6.00 - Special double-size (96 pages) STAR WARS issue. 24 pages in full color. Complete story on the making of STAR WARS. Includes interviews with 24 of the artists, technicians and actors who made STAR WARS possible. SPECTACULAR!!!

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color center-spread as well. It's Ditko at his best!

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

THE ART OF NEAL ADAMS = $3.00 - Full color front and back covers, the back cover being an unpublished cover planned for Warren's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play WARP, comic strips and more. Excellent.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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SCIENCE FANTASY FILM CLASSICS #1 = $4.00 - Slick newsstand mag published in Fall of '77. 72 pages. Lots of color. Long features on STAR WARS, 2001, and FORBIDDEN PLANET.

SCIENCE FANTASY FILM CLASSICS #2 = $2.50 - 72 pages, lots of color. Long features on CLOSE ENCOUNTERS OF THE THIRD KIND, also SILENT RUNNING and WAR OF THE WORLDS.

SCIENCE FANTASY FILM CLASSICS #3 = $2.50 - 72 pages, lots of color. Long features on STAR TREK, THIS ISLAND EARTH and LASERBLAST.

FUTURE #1 = $3.50 - 80 pages, lots of color. Features on the early, unused STAR WARS posters. Long article with lots of color repro of S.F. art by Chesley Bonestell. Interview with Fred Pohl and with Douglas Trumbull. Also articles on Rick Baker as well as THE MAN FROM PLANET X.

SCIENCE FICTION HORROR & FANTASY #2 = $2.50 - Not a newsstand pub but just as slick and well produced. Features include articles on STAR WARS, THE MANITOU, METEOR, SUPERMAN, QUARK, INVASION OF THE BODY SNATCHERS, RAY BRADBURY, CHRISTOPHER LEE and more including a long interview with DOUGLAS TRUMBULL which includes all of the excellent photos (in color and black & white) which were in the now out-of-print January 1978 issue of the AMERICAN CINEMATOGRAPHER which covered in depth CLOSE ENCOUNTERS OF THE THIRD KIND! Also an interview with MARK HAMILL.

NEW

THE STAR WARS ALBUM = $6.00 - The slick 80 page book published by Ballantine which covers the making of STAR WARS with lots of pics, many in color. Front and back covers by Greg and Tim Hildebrandt.

CLOSE ENCOUNTERS OF THE THIRD KIND Souvenir book = $5.00 - This slick booklet was available in a few theatres which CE3K was released in December 1977. Has cast, credits, lots of stills with many in color. Nice.

THE STAR WARS WEEKLY #1-6 = $1.00 each - British oversized weekly comic which reprints the Marvel STAR WARS comic in black & white (Weekly #1&2 = Marvel's STAR WARS #1) plus SF back up strips. These won't last long.

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:
"MORE Official Adventures of BATMAN & ROBIN"
[Three episodes]

EERIE #2 = $5.00 - Mint condition. I have a limited number of copies of this. Frazetta cover. Excellent early Warren mag.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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ENTERPRISE INCIDENTS #1 = $3.00 - Beautiful front cover of Spock from "Amok Time" by Steve Fabian, back cover of the Enterprise by Mike McKenney, centerspread of two Federation ships by Paul Gorman, inside front cover of Kirk & Spock fighting by Ralph Fowler, 11-page retelling of "Amok Time" using stills and captions, an interview with John Colicos, article on the Star Trek special effects models, interviews with Roddenberry, Harlan Ellison, Norman Spinrad, George Takei and James Doohan, and more!
SECOND PRINTING!
FULL COLOR COVERS!

ENTERPRISE INCIDENTS #2 - $3.00 - Full color front and back covers (the front from "Mirror, Mirror", the back a rare early first season Star Trek color publicity shot). Also a complete retelling of the episode "Mirror, Mirror" with over 30 stills and a one page analysis of the episode; an article on Leonard Nimoy as Sherlock Holmes; an article on Star Trek ship models; a Star Trek review section covering Star Trek items currently available from various sources; a photo feature on Leonard Nimoy using pictures and articles on him reprinted from the 1960's; an interview with DeForest Kelley and more!

ENTERPRISE INCIDENTS #3 = $3.00 - Special "MENAGERIE" issue!!! Full color covers, a 14 page recap of "The Menagerie" with many stills, an article on Jeffrey Hunter, two pages of Star Trek Bloopers, "How Those Star Trek Devices Really Work!" (with many behind-the-scenes stills), The STAR TREK ARCHIVES, The Star Trek Review, a profile of Gene Roddenberry, artwork by Fowler & Wilber.

ENTERPRISE INCIDENTS #4 = $3.00 - Full color back cover painting by Morris Scott Dollens (brand new), recap of Star Trek episode "The Doomsday Machine", a look at what the Shuttlecraft mock-up looks like now, two pages of exciting new Ralph Fowler artwork, a detailed profile of William Shatner, and interview with William Shatner, 3 pages of Star Trek Bloopers, The Star Trek Archives, The Star Trek Review and more!

ENTERPRISE INCIDENTS #5 = $2.50 - Full color covers, "Behind-The-Scenes of STAR TREK" photo feature, "The Banned Episodes of STAR TREK", a report on why the announced new STAR TREK tv series was scrapped, "STAR TREK vs. STAR WARS", an 11 page recap of "This Side of Paradise", 3 pages of STAR TREK BLOOPERS, "The STAR TREK Archives", "The Star Trek Review" and more.

CINEFANTASTIQUE Vol. 5 #4 = $3.00 - Special WAR OF THE WORLDS issue with 29 pages devoted to this film and seven of those pages are in full color including the beautiful cover painting of a Martian. Many behind the scenes stills and information. A lot of choice, rare photos! Also reviews of the STAR WARS book and more. Interview with Jim Danforth in which he explains why he resigned from the Academy of Motion Picture Arts & Sciences over their awarding a special Oscar to the new KONG (the story involves more than you might think!)

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

ENTERPRISE #1 = $2.00 - Full color wraparound cover artwork by Eddings, articles on the psychological and anatomical structure of a Vulcan including illustrations. Part one of the transcript of the TOMORROW SHOW with DeForest Kelley, James Doohan and Walter Koenig, a review column and more.

STAR TREK GIANT POSTER BOOK = $1.00 each - #4-7 - #4 (Klingons, Romulans and "Journey to Babel"), #5 (Spock interview, inside a Vulcan mind, Planet Vulcan revisited), #6 ("Amok Time" critique, The Art of Star Trek, Phasers, Tricorders, etc), #7 ("The Enemy Within" critique, analysis of Captain Kirk, and more). All are on slick paper with many full color stills.

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The available are: DAREDEVILS OF THE RED CIRCLE,

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

ART FANTASTIQUE #1 = $2.50 - Color cover and complete issue devoted to reprints of old Virgil Finlay pulp art. Includes much of the long out of print "Best of Virgil Finlay" published a few years ago as well as other pieces. Beautiful!

ART FANTASTIQUE #2 = $2.50 - Color cover by Williamson & Frazetta and interior is devoted to rare art reprints by Frazetta, Crandall and Wood. Includes much work which is difficult to find or hard to obtain outside of obscure hardcover books and pulps. Excellent!

EC REPRINTS = $1.50 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are:
WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25, VAULT OF HORROR #26 and the first issue of WEIRD SCIENCE (#12).

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are:
DARKEST AFRICA, DRUMS OF FU MANCHU.
ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and
ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

Ye Olde Fanzine Shop

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ADD 75¢ POSTAGE TO ALL ORDERS

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

OMNICON CONVENTION BOOK = $2.00 - 44 pages on heavy slick paper features a previously unpublished front cover by Frank Brunner of Bran Mak Morn; three pages from the rare DAY THE EARTH STOOD STILL pressbook, the Mike Zeck Namor strip from RBCC 114, the Rod Serling interview from RBCC 122 and the complete TV indexes (compiled by Don Rosa) to THE TWILIGHT ZONE, THE OUTER LIMITS, THE MAN FROM UNCLE, THE GREEN HORNET, THE PRISONER, STAR TREK and THE WILD WILD WEST and they include the many drawings which appeared with them in those now unavailable issues of RBCC. All this and more!

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

SQUA TRONT #5 = $3.00 - Full color front and back cover paintings of the Vault Keeper by Johnny Craig, previously unpublished E.C. strip "The Planetoid" by Al Williamson and George Evans (7 pages), an article on Harvey Kurtzman's animated cartoon work, on 3-D in comics, on some obscure comic book and pulp work by Graham Ingels, The E.C. Fanzines and much more.

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin],June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

GOLDEN FUNNIES (FORMERLY VINTAGE FUNNIES) #2-4,9,10,12,14-25 = 50¢ each - Tabloid size newspaper with reprints of some of the finest Golden Age newspaper strips such as BUCK ROGERS, SUPERMAN, TAILSPIN TOMMY, DON DIXON, LITTLE NEMO, DICK TRACY, MANDRAKE and others.

MIAMICON SOUVENIR BOOK = $1.50 - Front cover by Jack Kirby, interior artwork by Neal Adams, Vaughn Bode', Kenneth Smith, Mike Zeck and others. Articles on investing in comic art, Stan Lee, Jack Kirby, Neal Adams, James Doohan and more.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

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I am carrying a small supply of books which I believe are artistically worthwhile (with one or two exceptions); therefore, everything on this list is highly recommended. These books are all comics-oriented, but have a general appeal. All are softbound. Most are black and white with color covers; interior color is indicated. POSTAGE: 50¢ per order. You pay no postage IF: (a) you order BAT COMIX; (b) your order totals $10.00 or more; (c) you buy ONLY a poster. A check or money order for the total order amount would be best, but if you want to risk sending your cash through the mail, it's OK with me. * * * * * * * *

POSTER: PORTRAIT OF BASIL WOLVERTON by Monte Wolverton. In early 1977, I commissioned Monte Wolverton to draw a portrait of his father, Basil, along with some of the characters created by Basil in his long career in comics. Finally, over a year later, I've published it as a limited edition of 100 prints. Though this portrait may appear elsewhere in the future (magazines, etc.), this is the ONLY time it will be used to make good quality prints. Each will be numbered consecutively.

#s 11 - 100 Envelope sticker bearing Monte Wolverton's signature attached to each. . . . $3.50

#s 1 - 10 Signed & numbered personally by Monte Wolverton, mailed flat. . . . $10.00 * * * * * * * *

BOOKS BY BASIL WOLVERTON

"Kids and geniuses love Wolverton. Grouches and dumbbells do not."--Ron Graham. Basil Wolverton is one of my favorite cartoonists. His work is incredibly detailed and worth looking at over and over.

POWERHOUS PEPPER # 1 - Reprint of this humorous 1943 comic. Zany adventures. Each book comes with five 11x17" posters by Basil, portraits of Abe Lincoln, George Washington, Milton Berle, Elanore Roosevelt, Herbert Hoover. . $2.50

POOPGOOP PROLICS - 11x16", 56 pages. Each page is tagboard-thick. A diverse selection of Wolverton: humor, goofy portraits, science fiction, unused newspaper strip. Color covers and centerspread. $10.00

GJDRKZLXCBWQ COMICS - a gallery of gooney gags. 50¢ OR FREE if you buy POOPGOOP PROLICS. (If you order this alone - send 50¢ and a 13¢ stamp.)

BARFLYZE - different types of people who drink too much. $2.00

GRAPHIC STORY # 14 - 1971 magazine. Has article on Basil, checklist of his work, interview, photos, and a cornucopia of artwork: comic book pages from the 1950s, two unused newspaper strips, Barflyze (the same as the BARFLYZE booklet, but printed much smaller). . . . $3.50

USA # 1 - reprint of a 1941 comic worth $150.00 (or so it claims on the back). Has Rockman by Basil. Also, the origin of the Whizzer, and Jack Frost by Stan Lee and (I think) Bill Everett, creator of Sub-Mariner. $1.50

* * * * * * COMICS BY STEVE DITKO * * * * * *

Everyone's heard of Spider-Man, right? Ditko was the artist who (with Stan Lee) created him. He is now doing story & art for SHADE, THE CHANGING MAN, in my estimate the most intelligently written comic now on the stands. The four comics I list here are of a series in which Ditko presents his philosophy based on rationality and individual rights. They are very controversial.

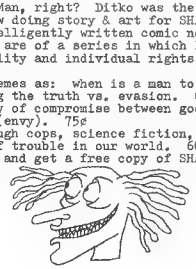
Mr. A. - Examines such themes as: when is a man to be judged evil; earned vs. unearned; seeking the truth vs. evasion. 60¢

Mr. A. # 2 - impossibility of compromise between good and evil; hatred of the good for being good (envy). 75¢

WHA..!? - Superheroes, tough cops, science fiction, humor. 60¢

AVENGING WORLD - Causes of trouble in our world. 60¢

Order all four of the above and get a free copy of SHADE by Ditko.



AVON COMICS --- AVON COMICS --- AVON COMICS

The following Avons are all up for bid. They are all in fair to good condition. You know how rare Avons are these days. When was the last time you saw these books offered for sale?

FLYING SAUCERS
ROCKET TO THE MOON
EERIE #4
EERIE #16

Contact: James Van Hise, 9025 S.W. 48 Terr., Miami, Florida 33165

FOR SALE: WEB OR HORROR #1 (near mint, autographed by Wrightson-$20.00), #2 (nm-$12.00), #3 (nm-$12.00), WITZEND #2 (vg-$10.00), #3 (fine $7.50), #4 (vg-fine-$6.00)(Witzend #'s 2-4 autographed by Reed Crandall), #5-8 (fine-$5.00 each) SAVAGE TALES #1 (fine, one corner torn-$25.00), CASTLE OF FRANKENSTEIN #5 (vg-fine, $10.00)

COMICS FOR SALE - Huge stock of Marvels and DCs. Good selection of all others from 1937 to 1978. We also carry thousands of Magazines, Pulps, Big Little Books and Science Fiction-Fantasy Paperbacks. VERY REASONABLE PRICES! Send 15¢ stamp for a complete list. ED KALB, P.O. BOX 4111, MESA, ARIZONA 85201 - WE ALSO BUY-SEND YOUR LISTS!!

OTHER BOOKS

BAT COMIX by Rodney Schroeter. Done in 1974, the art is primitive but the laughs are fresh. 48 pages. 75¢

HEY! Go into business selling BAT COMIX! Order copies at 30¢ each and sell them! Get rich fast! Sell them for 50¢ each (or sell them for five bucks apiece, for all I care)! BUT, you must order at least TEN copies of BAT COMIX to take advantage of this offer! ALSO, you pay no postage on your order! Hurry! Offer ends soon! (Like, the year 2000!)

WEIRDO COMICS by Rodney Schroeter. Small, eyestrain-edition, first eight episodes where the Weirdo battles Dr. Psycho. 20¢ (If you order this alone - send 20¢ and a stamped, self-adressed envelope.)

BUSTER BROWN by Richard Outcault. Full color comics from 1903. Introduction by late Wisconsin author August Derleth. Wildly humorous misadventures of boy and his dog Tige, who talks & winks. $2.00

DREAMS OF THE RAREBIT FIEND by Winsor McKay. McKay is most famous for his Little Nemo in Slumberland. But besides Nemo, he did political cartoons, a strip called Sammy Sneeze, and was among the first animated cartoonists. Originally published in 1905, DREAMS tells of dreams induced by eating Welsh Rarebits. Informative introduction. Very humorous. $2.50

GRAPHIC GALLERY - Catalogs of original art for sale. These are old issues, so the art is sold; but it is still filled with beautifully reproduced art, some in color. Each has paintings by Carl Barks, who did Donald Duck for 20 years and created Uncle Scrooge. Anyone ordering one of these receives a free comic with Barks art (Donald Duck or Uncle Scrooge).

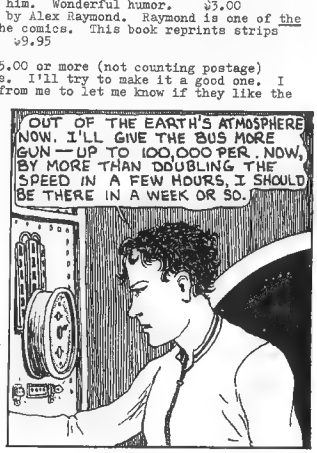
GRAPHIC GALLERY # 4 $4.00
GRAPHIC GALLERY # 5 $4.00

BRINGING UP FATHER by George McManus. Pre-1920 strips. Lots of information on McManus, other strips by him. Wonderful humor. $3.00

FLASH GORDON ESCAPES TO ARBORIA by Alex Raymond. Raymond is one of the most highly regarded artists in the comics. This book reprints strips from 1937 to 1939 in full color. $9.95

That's it! Any order totalling $5.00 or more (not counting postage) receives a free comic of my choice. I'll try to make it a good one. I would appreciate anyone ordering from me to let me know if they like the books or not. Thanks!

This is a very early piece of work by Basil Wolverton. It is from around 1930, and only hints at the greatness that would come from this very creative man. I own the original art of this panel. It was the start of a newspaper strip, but was never used.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#37 (fine - $20.00)
VAULT OF HORROR #17 (fine - $35.00)
#22 (fine to near mint - $35.00)
#29 (very good to fine - $17.50)
#37 (fine to near mint - $30.00)(Williamson story)
THE HAUNT OF FEAR #19 (fine to near mint - $40.00)
#22 (very good plus - $17.50)
#26 (fine to near mint - $24.00)
WEIRD SCIENCE #15 (1950)(Mint - $90.00)
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#12 (fine - $35.00)
#15 (fine - $35.00)
#18 (fine to near mint - $45.00)
#21 (fine - $40.00)
WEIRD FANTASY #8 (near mint but 3/4" x 2" piece of tape on cover - $35.00)
#12 (fine - $30.00)
#14 (fine, slight crease on cover - $50.00)
#16 (fine - $35.00)
#18 (fine to near mint - $40.00)
#21 (fine - $70.00)
#22 (near mint - $35.00)
INCREDIBLE SCIENCE FICTION #31 (very good to fine - $35.00)
#32 (fine - $40.00)
FRONTLINE COMBAT #4 (very good to fine - $20.00)
#9 (fine - $25.00)

FOUR COLOR #69 ("Fairy Tale Parade" by Walt Kelly)(Very good to fine, piece of old scotch tape on back cover - $35.00)
HUMBUG #7 (fine - $6.00)(Kurtzman, Davis, Elder, etc.)

MAGAZINES

AMERICAN CINEMATOGRAPHER (January 1978, CLOSE ENCOUNTERS issue - mint - $5.00) (Have several copies)

PULPS, DIGESTS AND PAPERBACKS

THE SPIDER (March, 1941, very fine, some tape on inside cover - $25.00)
WEIRD TALES (March 1940)(Fine but edges chipped off on right side of cover at corners. Art by Bok & Finlay - $8.00)
AMAZING STORIES QUARTERLY (Spring 1948, very good, super-thick 528 pages! Contains Edmond Hamilton's STAR KINGS - $5.00)
PLANET STORIES (Both have Bradbury stories, very good condition - $5.00 each) (Summer 1950 & Fall 1950)
SCIENCE-ADVENTURE BOOKS Vol. 1 #3 (2 novels, SWORD OF XOTA by James Blish & CITADEL IN SPACE by Neil R. Jones - very good-$2.50)

16mm films - original prints

$90.00 - STAR TREK (black & white original print, not a dupe):"This Side of Paradise"
$20.00 - THE BUCCANEERS (B&W, mint perfect, early fifties show starring Robert Shaw)

WANTED

SHOWCASE #8, WEIRD TALES OF THE FUTURE #5,7 FLASH #105

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__MARVEL ANNUALS (ALL)
__MARVEL ANNUALS (ONLY, etc)
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__DC #1's (SAME AS ABOVE)

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__KID COLT
__KULL
__LAFF-A-LYMPICS

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__MARVEL CLASSICS
__MARVEL PREMIERE
__MARVEL SUPER ACTION
__MARVEL SUPER HEROES
__MARVEL TALES
__MARVEL TEAM UP
__MARVEL TRIPLE ACTION
__MARVEL TWO-IN-ONE
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__MASTER OF KUNG FU
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__SPIDERMAN
__SPIDERWOMAN
__SPIDEY SUPER STORIES
__STAR HUNTERS
__STAR WARS
__STEEL
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__SUBER FRIENDS
__SUPER RABBIT
__SUPERBOY/LEGION
__SUPERMAN
__SUPERMAN FAMILY
__SWAMP THING******
__TARZAN
__THOR
__TOMB OF DRACULA
__TWO GUN KID
__UNEXPECTED
__UNKNOWN SOLDIER
__VIXEN*****
__WARLORD
__WEIRD WAR
__WEIRD WESTERN
__WEIRDWORLD (MARVEL)***
__WESTERN CLASSICS
__WHAT IF?
__WITCHING HOUR
__WONDER WOMAN
__WORLD'S FINEST COMICS
__X-MEN
__YOGI BEAR

(magazines and tabloids appear later in the listings.)

PART 2-WEEKLY & MONTHLY BRITISH COMICS & MAGS

__BATTLE ACTION
__FANTASTIC FOUR
__HOUSE OF HAMMER (FILM)
__LOOK-IN (6M.$ MAN, etc.)
__MIGHTY WORLD OF MARVEL
__RAMPAGE
__SAVAGE SWORD CONAN MTHLY.
__SPIDERMAN
__STARBURST
__STAR LORD (EXCELLENT!)
__STAR WARS (TALES OF GALAXY)
__TARGET
__TARZAN (MANWING STUDIOS)
__2000 A.D. (HIGH QUALITY)

PART 3---GOLD KEY COMICS

__GOLD KEY #1's (all titles)
__BEAGLE BOYS
__BEEP BEEP ROADRUNNER
__BORIS KARLOFF
__BUGS BUNNY
__CHIP'N'DALE
__DAFFY DUCK
__DAISY AND DONALD
__DONALD DUCK
__DR. SPEKTOR
__FAT ALBERT
__GOLD KEY CHAMPION
__GRIMM'S GHOST STORIES
__HUEY, DEWEY, LOUIE
__KROFFT SUPER SHOW
__LITTLE LULU
__LOONEY TUNES
__MICKEY MOUSE
__NEW TERRYTOONS (MIGHTY MOUSE)
__PINK PANTHER
__POPEYE
__PORKY PIG
__RIPLEY'S BELIEVE IT/NOT
__SCAMP
__STAR TREK
__SUPER GOOF
__TOM AND JERRY
__TUROK
__TWEETY AND SYLVESTER
__TWILIGHT ZONE
__UNCLE SCROOGE
__UNDERDOG
__WALT DISNEY'S COMICS/STORIES
__WALT DISNEY SHOWCASE
__WINNIE THE POOH
__WOODY WOODPECKER
__YOSEMITE SAM/BUGS BUNNY

PART 4--OTHER PUBLISHERS
Check group; list titles on extra lines or paper

__ARCHIE COMICS
__HARVEY COMICS ___FAWCETT

STYX COMIC SERVICE PUBLICATIONS LIST-----PAGE 2

PART 5---CHARLTON COMICS

__BIONIC WOMAN
__DOOMSDAY +1
__FIGHTIN' ARMY
__FIGHTIN' MARINES
__GHOST MANOR
__GHOSTLY TALES
__GHOSTLY HAUNTS
__HAUNTED
__MANY GHOSTS DR. GRAVES
__MONSTER HUNTERS
__SCARY TALES
__SIX MILLION $ MAN
__SPACE ADVENTURES
__SPACE WAR
__CHARLTON #1's*****

PART 6---MAGAZINES AND FANZINES

__AMAZING STORIES SF
__AMAZING WORLD OF DC
__ANALOG SF
__ARCHIE COMICS DIGESTS (ALL) (some..LIST ON EXTRA LINES)
__CIRCUS (rock music)
__COLLECTORS' DREAM
__COMIC READER(recommended!)
__CLUB INTERNATIONAL
__COSMOS
__CRACKED & ___SPECIALS
__CRAZY
__CREEM (rock music)
__CREEPY (WARREN)
__DENNIS THE MENACE DIGESTS
__EARTH STAR (MARVEL)*****
__EERIE (WARREN)
__ELECTRIC COMPANY (SPIDEY)
__FAMOUS MONSTERS (WARREN)
__FANTASTIC STORIES SF
__FANTASY AND SCIENCE FICTION
__FIRST KINGDOM *****
__FOOM
__FUNNYWORLD (excellent fanzine)
__GALAXY SCIENCE FICTION
__GASM MAGAZINE*****
__HEAVY METAL
__HEAVY METAL SPECIAL EDITIONS***
__HOWARD THE DUCK MAGAZINE*******
__ISAAC ASIMOV'S SF MAGAZINE
__ISAAC ASIMOV (new title to debut)
__MAD MAGAZINE & ___SPECIALS
__MARVEL COMICS INDEX SERIES
__MARVEL SUPER SPECIALS
__MARVEL PREVIEW
__MAYFAIR
__MEDIASCENE
__MENOMONEE FALLS GAZETTE
__MEN ONLY
__NATIONAL LAMPOON & ___SPECIALS
__OUI MAGAZINE & ___SPECIALS
__PENTHOUSE & ___SPECIALS
__PENTHOUSE FORUM
__PIZZAZZ(MARVEL)*****
__PLAYBOY MAGAZINE & ___SPECIALS
__PUDGE, GIRL BLIMP (STAR-REACH)
__QUACK (STAR-REACH)
__RAMPAGING HULK
__ROCKET'S BLAST COMICOLLECTOR
__ROLLING STONE
__SATANA (MARVEL)*****
__SAVAGE SWORD OF CONAN
__SCIENCE FANTASY FILM CLASSICS
__SICK
__SIX MILLION DOLLAR MAN
__SPACE WARS MAGAZINE
__THE SPIRIT (KITCHEN SINK)
__STARLOG MAGAZINE
__STAR REACH
__IMAGINE****NEW FROM STAR REACH
__SOJOURN (KUBERT FANZINE)
__VAMPERELLA (WARREN)

also:
__FUTURE (from STARLOG)
__1984 (WARREN)
__COMIX INTERNATIONAL (WARREN)

PART 7---TREASURIES & SPECIAL ITEMS

__DC COLLECTORS' EDITIONS (all) ___ONLY CHARACTERS YOU COLLECT ___OTHER(list separately)
__MARVEL TREASURIES (all) ___ONLY CHARACTERS YOU COLLECT ___OTHER (list separately)
__THE SILVER SURFER BOOK (lee/kirby)
__SIMON & SHUSTER MARVEL BOOK SERIES
__MARVEL POCKETBOOKS ___WEIRD HEROES
__DC POCKETBOOKS ___FICTION ILLUSTRATED
__DON GRANT HARD COVER CONAN SERIES ___ARIK KHAN

EXTRA LINES (list additions, omissions, etc, or use separate sheet of paper.)

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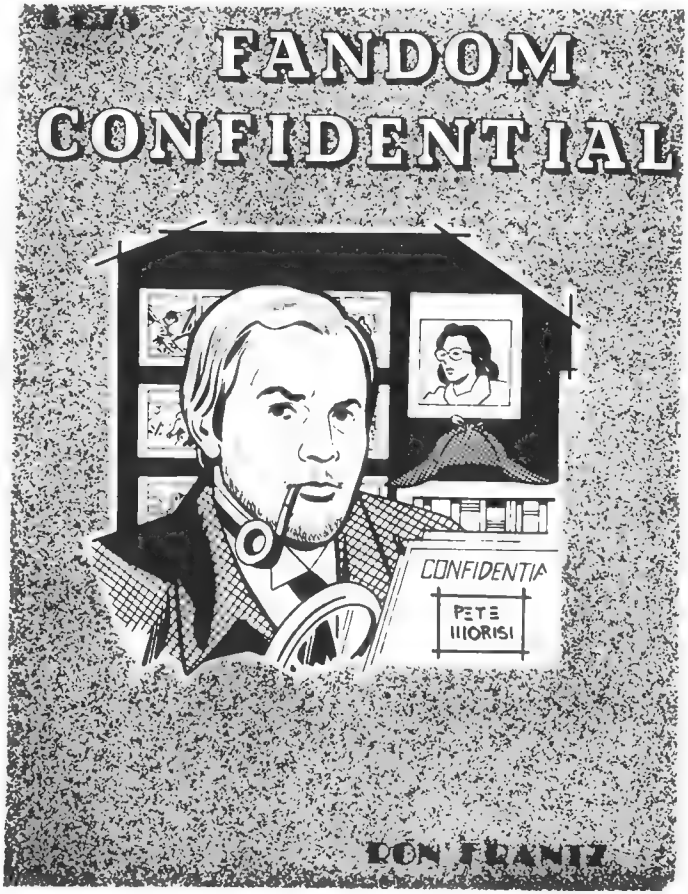

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Indexed for easy cross reference.

Fandom Confidential will be ready for mailing
September 1, 1978

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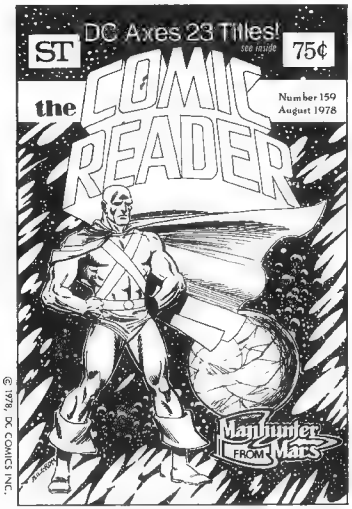

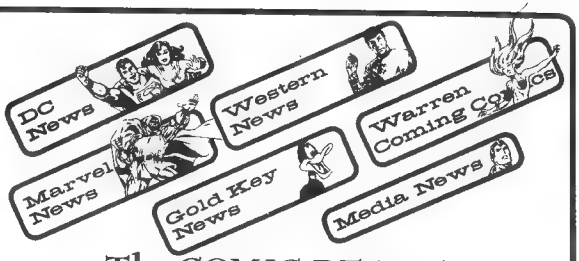

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#74R - SPACE PATROL (2 shows)
"The Cebrascope"
"The Return of Prince Bacharatti"

#75R - MR. DISTRICT ATTORNEY (2 shows)
"Spring Fever" 5/19/48
"The Deadly Snowflake"
(Both Ipana & Sal Hepatica)

76R - JACK BENNY 11/16/47
(Lucky Strike)
EDGER BERGEN & CHARLIE McCARTHY guests The Mills Bros. 2/25/52
(Coca-Cola)

77R - STRAIGHT ARROW 1/7/50
(Nabisco)
THE ANDREWS SISTERS SHOW 12/31/44
(Kelvinator)

78R - THE HALLS OF IVY 1st show 10/4/50
(Schlitz Beer)
SPIKE JONES SHOW guest Jack Owens 11/7/47 (Coca-Cola)

79R - SPIKE JONES SHOW guest Diana Lynn 6/18/49 (Coca-Cola)
TRIBUTE TO THE SHRINERS with Bob Hope, Dinah Shore, Spike Jones, Roy Rogers

80R - ROY ACUFF SHOW (2 shows)
Programs #1 & 2
(Royal Crown Cola)
DR. PEPPER TREASURE HUNT Sept. 1939
(Dr. Pepper)
EDDY ARNOLD SHOW program #23

#81R - THE RED SKELTON SHOW (2 shows)
2/13/52
2/20/52
(Both Blue Star Blades)

#82R - HOPALONG CASSIDY (2 shows)
"Murder On The Trail"
"Hoppy Takes A Chance"

#83R - BING CROSBY CHESTERFIELD SHOW
(2 shows)
3/15/50 guests Gary Cooper and Gary Crosby
3/22/50 guests Philip and Dennis Crosby
(Both Chesterfield)

#84R - SUSPENSE (2 shows)
"Ghost Hunt" with Ralph Edwards
"Rave Notice" with Milton Berle
6/23/49 10/12/50
(Both Autolite)

#85R - YOUR HIT PARADE 7/31/48
(Lucky Strike)
THE JIMMY DURANTE SHOW guest Dorothy Lamour 4/7/48
(Rexall)

#86R - COKE TIME starring Eddie Fisher
Program #330
(Coca-Cola)
CLUB 15 starring Dick Haymes with The Andrews Sisters. 9/23/49
(Campbells)
HARRY JAMES from Meadowbrook West 2/14/46
PAUL WHITEMAN 12/21/38

#87R - THE WHISTLER
"One Man Jury"
(Signal Oil Co.)
X-MINUS ONE
"Dwellers in Silence"

#88R - THE MYSTERIOUS TRAVELER
"The Man Insects Hated"
STORIES BY OLMSTEAD
"The Outcasts"

#89R - BIG BAND BROADCASTS
Harry James from Casino Gardens 9/23/45
Glen Gray "Here's To Vets"
Harry James from Meadowbrook West 2/14/46

#90R - BIG BAND BROADCASTS
PAUL WHITEMAN CHESTERFIELD SHOW 12/31/38
(Chesterfield)
CLAUDE THORNHILL "One Night Stand" #216

#91R - BIG BAND BROADCASTS
Charlie Spivak "One Night Stand" 2/22/45
Elliot Lawrence "One Night Stand"

#92R - THE SHADOW (2 shows)
"The Cat That Killed"
"GUN ISLAND" 10/23/38
(Blue Coal"

#93R - THE LIFE OF RILEY
"Phony Screen Test"
EDDIE CANTOR SHOW guest Esther Williams 10/18/44
(Bristol Myers)

#94R - WEIRD CIRCLE
"The Thing in the Tunnel"
LIGHTS OUT
"Sub Basement" 8/24/43

#95R - EDDIE CANTOR PABST BLUE RIBBON SHOW 5/6/48
(Pabst)
SPOTLIGHT BANDS with Harry James
ADVENTURES OF BABE RUTH #9

#96R - THE SHADOW (2 Shows)
"Death Prowls At Night"
"Guest Of Death"
(Blue Coal"

97R - ALL STAR WESTERN THEATRE
(2 shows) with Foy Willing & The Riders of The Purple Sage.
8/2/47
9/9/47
(Both Webers Bread)

98R - HOPALONG CASSIDY (2 shows)
"Dead Man's Hand"
"The Rainmaker Of Eagle Nest Mountain"

99R - SPACE PATROL (2 shows)
"The Red Demon Of Venus"
"Descendents from the Black Star"

100R - TARZAN (2 shows)
"Lake Of Blood" 6/21/52
"Jungle Heat" 6/28/52

101R - DENNIS DAY SHOW
"Sponsor for a new show"
FIBBER McGEE & MOLLY
"Zyther Lessons" 5/16/39
(Johnsons Wax)

102R - THE SHADOW (2 shows)
"Curse Of The Guilty"
(Blue Coal)
"Message From The Hill"

103R - INNER SANCTUM
"The Wailing Wall"
(Lipton)
SUSPENSE
"The House in Cypress Canyon"
(Roma Wines)

104R - DUFFY'S TAVERN
"The Coming Out Party"
(Ipana)
BURNS AND ALLEN 9/30/48
(Maxwell House)

105R - FIBBER McGEE & MOLLY
"Escaped Convicts" 5/30/39
(Johnsons Wax)
EDDIE CANTOR SHOW
"Christmas Show" 12/20/44

106R - THE MILTON BERLE SHOW
3/2/48
(Philip Morris)
THE LIFE OF RILEY
"Riley's sister wants to marry a bookie"

107R -

107R - JACK BENNY SHOW
guest Ingrid Bergman
(Lucky Strike)
MYSTERIOUS TRAVELER
"Last Survivor"

108R - COMMAND PERFORMAN
"Parody of Dick Tracy"
with Bob Hope, Jerry Colona, Bing Crosby, Dinah Shore, etc.

109R - THE SHADOW (2 shows)
"Valley Of Living Terror"
(Carey Salt)
"The Ruby Of Caval"

110R - EDGAR BERGEN & CHARLIE McCARTHY
guest Kennan. 9/9/45
SONGS BY MORTON DOWNEY
12/14/48
(Coca-Cola)

111R - GUNSMOKE
"Ramirez Daughter"
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Murder On The Riviera"

112R - ESCAPE
"North of Polaris"
THE SHADOW
"Traffic in Death"

113R - EDGAR BERGEN & CHARLIE McCARTHY
guest Margaret O'Brien 11/18/45
THE RALEIGH SHOW
with Tommy Dorsey. Guests Jack Benny and Bing Crosby.
(Raleigh & Kool)

114R - PHIL HARRIS - ALICE FAYE SHOW
"Remley's Aunt Visits"
(Rexall)
LUM & ABNER (2 shows)

115R - MY LITTLE MARGIE
"Dad's Birthday"
THE GREAT GILDERSLEEVE
"Kathy Lee"

116R - SMILIN ED & HIS BUSTER BROWN GANG 1940
(Buster Brown Shoes)
JACK ARMSTRONG
"Land Of The Sky" 2/20/42
(Wheaties)
CAPT. MIDNIGHT
Chapter 23. 1939
(Skelley Oil)

117R - SUSPENSE
"The Trap"
(Autolite)
THE RED SKELTON SHOW
"Deadeye & The Western Dance"

118R - FIBBER McGEE & MOLLY
"Molly receives a mysterious box of candy"
IT PAYS TO BE IGNORANT
"First question on Henry the VIII"

119R - EDGAR BERGEN & CHARLIE McCARTHY
guests Abbott & Costello, and Judy Garland
(Chase & Sanborn and Royal)

120R - PHIL HARRIS - ALICE FAYE SHOW
10/24/48
(Rexall)
AMOS & ANDY 10,000th SHOW
(Rexall)

121R - THE ALDRICH FAMILY
"The Babysitters" 5/11/44
HARRY LIME, THE THIRD MAN
starring Orson Wells.
"The Painted Smile"

122R - SAM SPADE
"Flopsey, Mopsey Cottontail"
(Wildroot Cream Oil)
CLUB 15
with Bob Crosby & The Andrew Sisters.
THE JACK SMITH SHOW
6.29/51
(Tide)

123R - ARCHIE ANDREWS
"The Halloween Party"
(Swift)
SAM SPADE
"The Stopped Watch Caper"
(Wildroot Cream Oil)

124R - THE LONE RANGER
"The Wilson Bros."
MARK TRAIL
"Tracks of Death"
(Kellogg's Corn Flakes)

125R - PHIL HARRIS - ALICE FAYE SHOW
10/31/48
(Rexall)
BERGEN & CHARLIE McCARTHY
guest Don Ameche
(Chase & Sanborn and Royal)

126R - NATIONAL BARNDANCE
10/2/43
(Alka-Seltzer)
LUM & ABNER
"Lum fakes a nervous breadown"
SUPERMAN 1/31/45
(Kellogg's Pep)

127R - MR. CHAMELEON
"The Perfect Maid Murder Case"
(Bayer Aspirin)
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Man Of Mystery"

128R - FRED ALLEN
11/28/48
(Ford)
THE GREAT GILDSLEEVE
"The Suggestion Box"

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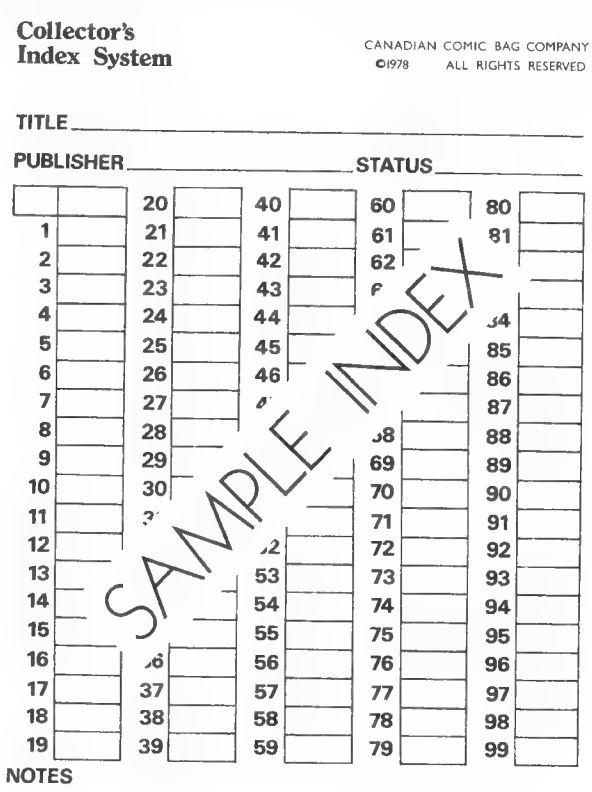

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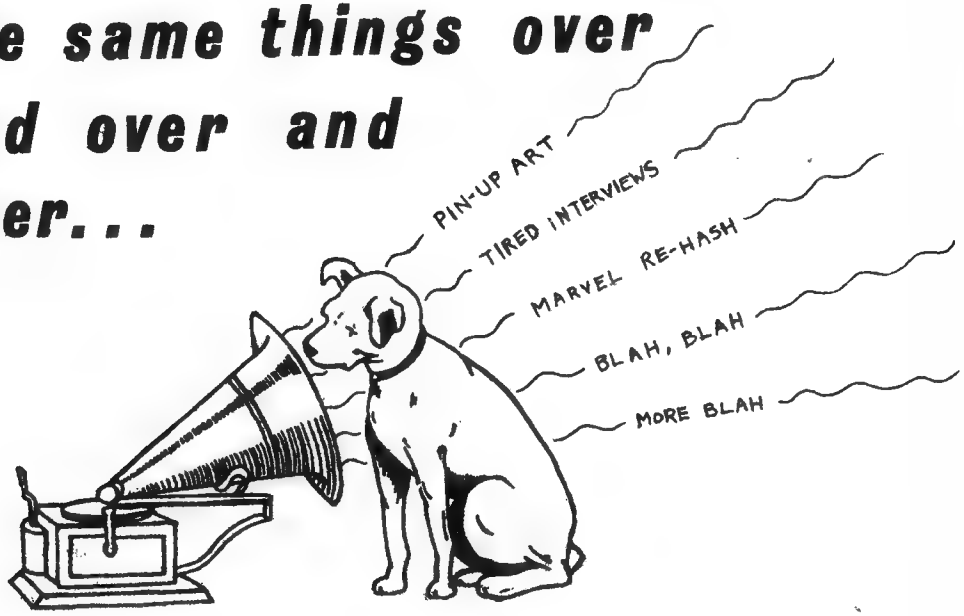

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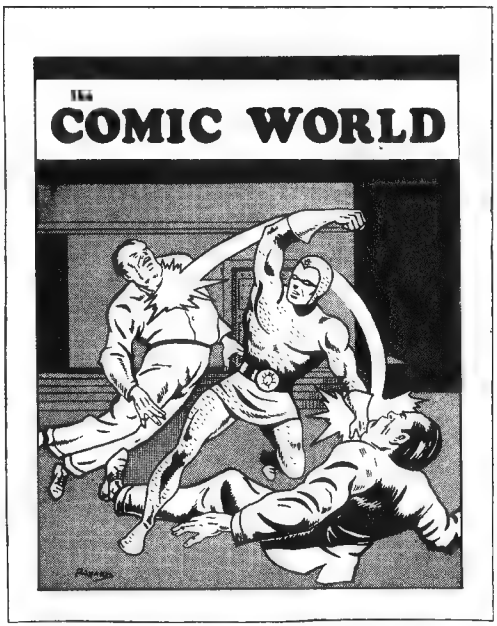

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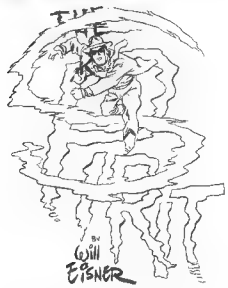

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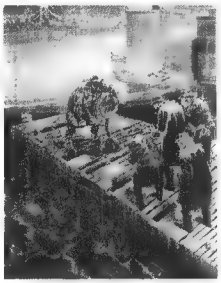

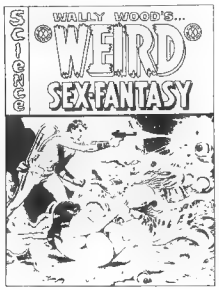

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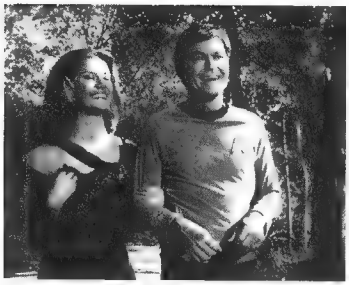

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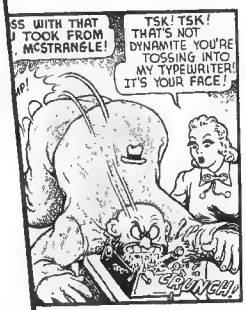

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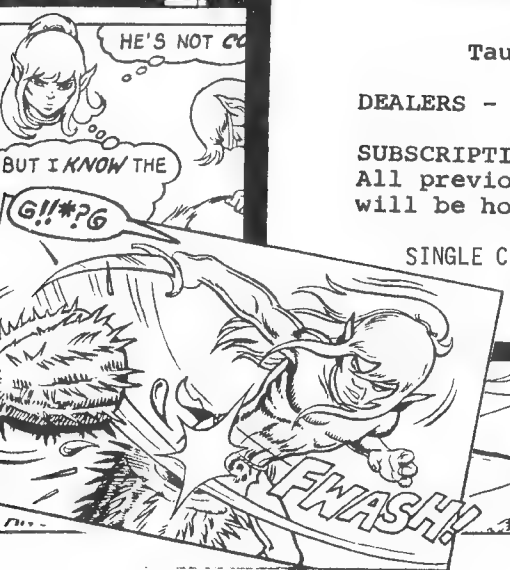

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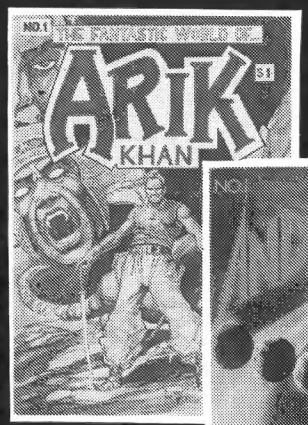

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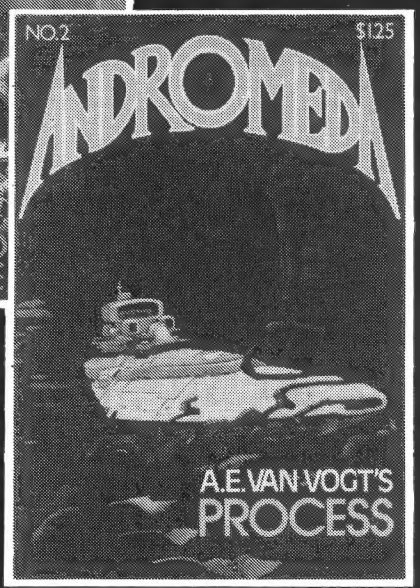

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For instance:

"ALTERNATIVE THOUGHTS" by Gerry Downes: Gerry discusses and analyzes this landmark story of hers which sent ripples from one end of ST fandom to the other!

"FAN FICTION: IS IT LEGAL OR MERELY TOLERATED?" - We will attempt to set the record straight on exactly what the situation is.

"THE FAN FICTION ZINES" - In which we discuss and analyze the many different types of zines currently being published.

ZINE EDITORS TAKE NOTE!

The column *"THE STAR TREK REVIEW"* will now concern itself primarily with *fan*zines, as opposed to prozines and newsstand publications. *SEND US YOUR ZINE FOR REVIEW!* Due to the fluctuating nature of zine publishing we don't know about everyone who's out there.

Other features will include:

"K/S FICTION: SYNDROME OR SERIOUS WRITING?" which discusses a rather volatile area of fan fiction that is rapidly growing in popularity and acceptance, despite the rather touchy nature of the concept. A lot of research is going into this and it will include comments by one of the writers most identified with it: Leslie Fish.

We will also be stepping up our use of fan art as well as interviewing notable fan writers. Plus, we will be presenting fan fiction ourselves, such as:

"SHERLOCK SPOCK" - A serio-comic tale of murder and mayhem aboard the Enterprise, and the dual character who solves the dilemma.

Some of the fan fiction we present will be staff written, but we are also interested in submissions from *you* the reader (please include return postage).

But what about the features which have made *ENTERPRISE INCIDENTS* so popular thus far? We're keeping them! E.I. isn't changing its format so much as it's *expanding* it. E.I. #6 will still feature a photo-recap of "Balance of Terror". It will still present the fantastically popular features *"THE STAR TREK BLOOPERS"*, *"THE STAR TREK ARCHIVES" (which presents old and obscure magazine articles on ST)* and all the rest including full color covers by RALPH FOWLER and more. And all in the same type of high quality format as TREK.

PUBLICATION DATE: SEPTEMBER 1978

ORDER FOR $3.50 + 75¢ POSTAGE FROM:
James Van Hise
9025 S.W. 48th Terrace
Miami, Florida 33165

The new subscription rates are: 4/$13.00, 8/$25.00

Dealers inquire for wholesale rates.
ENTERPRISE INCIDENTS back issues, etc., are listed below.

ENTERPRISE INCIDENTS #1 = $3.00 - *Full color front and back covers (front by STEVE FABIAN of Spock) Interviews with GENE RODDENBERRY, GEORGE TAKEI, JAMES DOOHAN, NORMAN SPINRAD and JOHN (Kor) COLICOS. Plus complete pictorial recap of "AMOK TIME" and article on ST special effects models.*

ENTERPRISE INCIDENTS #2 = $3.00 - *Full color front and back covers (the front from "Mirror,Mirror") Complete recap of "Mirror, Mirror" with over thirty stills. An interview with DeForest Kelley, an article on Nimoy as Sherlock Holmes, a piece on ST ship models, "THE STAR TREK ARCHIVES", "THE STAR TREK REVIEW".*

ENTERPRISE INCIDENTS #3 = $3.00 - *Full color covers from "THE MENAGERIE". A fourteen page recap of "The Menagerie" using over 50 stills. A feature on JEFFREY HUNTER. "How Those STAR TREK Devices Really Work". An article on GENE RODDENBERRY. "THE STAR TREK BLOOPERS", "THE STAR TREK ARCHIVES", 3 pages of Ralph Fowler art and more!*

ENTERPRISE INCIDENTS #4 = $3.00 - *Full color covers (back cover is a beautiful ST painting by MORRIS SCOTT DOLLENS.) Eight page recap of "The Doomsday Machine". An interview with WILLIAM SHATNER. An article and a filmography on Shatner. Artwork by Ralph Fowler and Ron Wilber plus regular features.*

ENTERPRISE INCIDENTS #5 = $3.00 - *Full color covers. "THE BANNED EPISODES OF STAR TREK!" Recap of "This Side of Paradise". "STAR TREK vs. STAR WARS". "Behind the Scenes of STAR TREK" plus much more.*

AVAILABLE BACK ISSUES OF "TREK": TREK #6 *($3.50)*, TREK #7 *($3.50)*, TREK #8,9,10,11 *($3.00 each)*.

8 x 10 full color STAR TREK stills: *High quality photos (glossy or silk finish) $3.00 each, 5 or more $2.50 @. Send 25¢ for complete twelve page catalog.*

ADD 75¢ POSTAGE ON ALL ORDERS OF BOOKS FROM THIS LIST.

Note: We are constantly on the look out for good STAR TREK BLOOPER slides to borrow from which we make prints for publication in ENTERPRISE INCIDENTS and then return the slide to you along with one copy of EI of your choice.

EXPLORE FANDOM WITH "ENTERPRISE INCIDENTS"

STELLAR GAS

Lost In Thought

Della Van Hise

LOST IN THOUGHT takes place 5 years following the capture of the Romulan Commander from ENTERPRISE INCIDENT, and details her plot for revenge against both Kirk and Spock. The Romulans now possess the mind sifter as well as certain classified information concerning Earth's history immediately after the Eugenics War, which leads to a confrontation in the Earth of 2034, and a plot which could well wipe James Kirk completely out of existence!

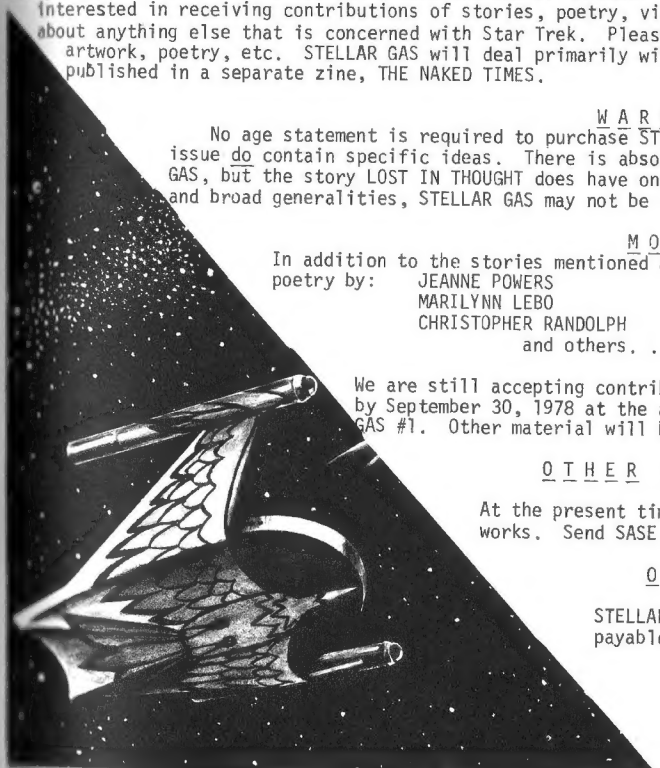
Artwork by Kerry Gammill, Ralph Fowler (RBCC) (ENTERPRISE INCIDENTS), Al Zequeira (ENTERPRISE INCIDENTS).

THE GIFT

Christopher Randolph

What would you do if you suddenly discovered you had been given the gift of immortality? Who would you share it with? Or would you dare impose such an item on another? What would you do, and how would you feel when you were still young, and your friends were old? What if you could share it with only one person in the entire galaxy? Who would you choose. . . and what if that person refused? A Trek story.

STELLAR GAS is a new Trekzine which will deal with general Star Trek fiction. Each issue will be approximately 80 pages, printed offset and permanently bound. Most of the material will be reduced and typed in columns, so each page will be equal to almost three full pages of normal-printed material. In other words, folks, there's more for your money! Issue number one is due out around the end of November or the first part of December, 1978. We are extremely interested in receiving contributions of stories, poetry, vignettes, articles (Trek related), artwork, and just about anything else that is concerned with Star Trek. Please be sure to include return postage on all manuscripts, artwork, poetry, etc. STELLAR GAS will deal primarily with general Trek stories, and all adult material will be published in a separate zine, THE NAKED TIMES.



W A R N I N G

No age statement is required to purchase STELLAR GAS, however, some of the stories in our first issue do contain specific ideas. There is absolutely no sexually "explicit" material within STELLAR GAS, but the story LOST IN THOUGHT does have one "love scene." If you are easily offended by ideas and broad generalities, STELLAR GAS may not be the zine for you. Please read at your own discretion.

M O R E

In addition to the stories mentioned above, there will be other short stories, as well as poetry by:

JEANNE POWERS
MARILYNN LEBO
CHRISTOPHER RANDOLPH
and others. . .

ARTWORK BY BEV ZUK, AL ZEQUEIRA, KERRY GAMMILL, RALPH FOWLER, SCOTT GILBERT and others!!!!!!!!!

We are still accepting contributions for the first issue, but it must be received by September 30, 1978 at the absolute latest in order to be considered for STELLAR GAS #1. Other material will be held for issue #2 (hopefully six months following #1)

O T H E R P R O J E C T S

At the present time, we also have another zine, (Primarily adult) in the works. Send SASE for more info.

O R D E R I N F O R M A T I O N

STELLAR GAS is published by, and all checks should be made payable to:

Pon Farr Press

c/o Della Van Hise
9025 South West 48th Terrace
Miami, Florida 33165

SG#1 In person - $3.75
4th Class - $4.50
1st Class - $5.25

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